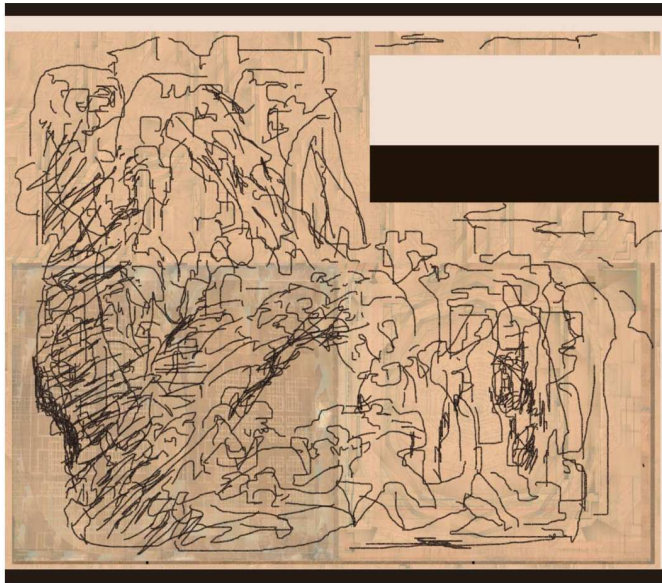


Photomena Drawing Dianetics Journal 1

Scratch To Sculpture Scape

Edwin VanGorder



Photomena Drawing Dianetics Journal 1

Scratch To Sculpture Scape

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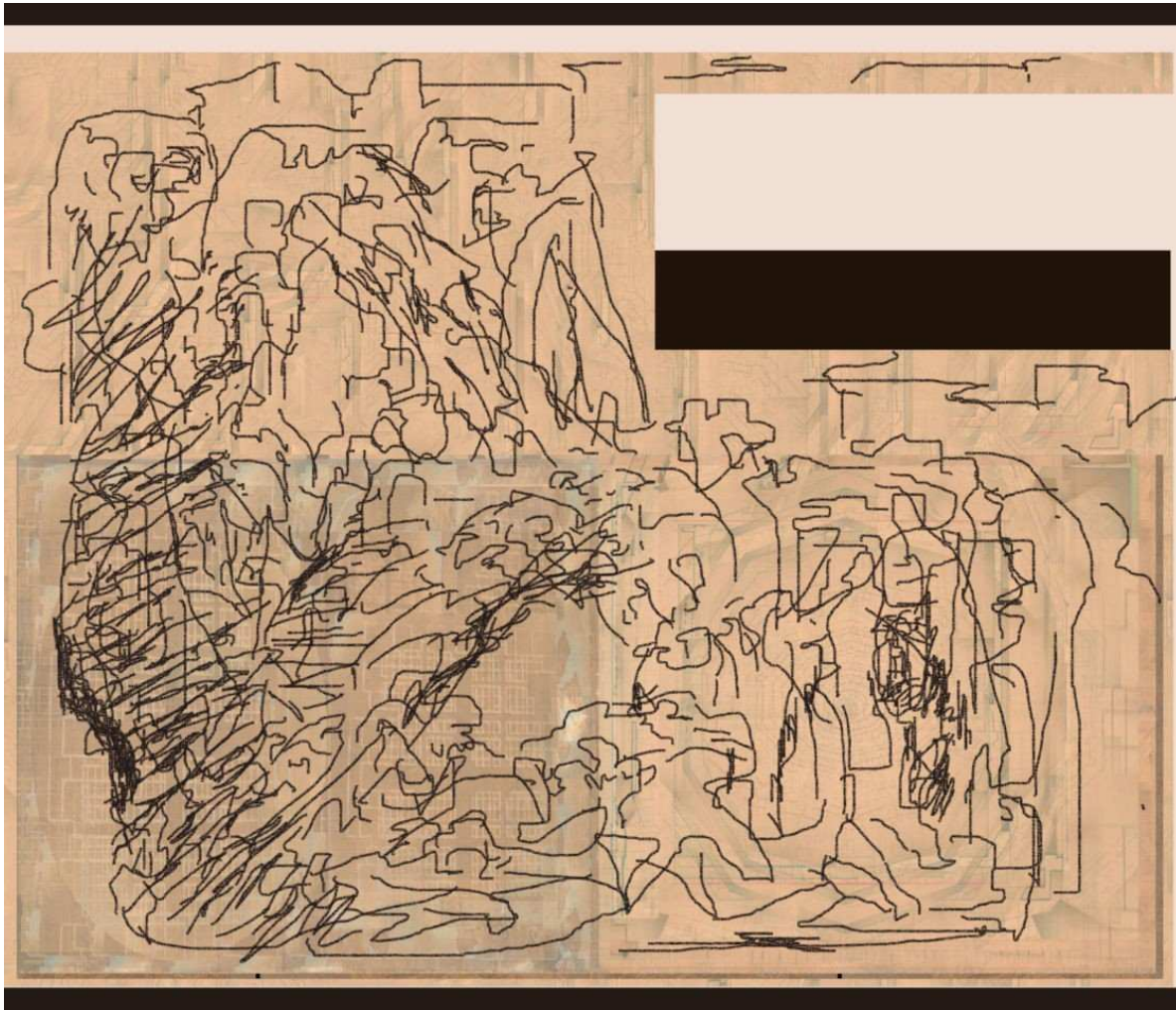


Through the Gel screen I essentially drawing in light: the term photomena references the Greek word photon meaning man's measure of light- is a word for "mankind". A Sanskrit word for drawing "vidi" means state of consideration and my work is mean to link drawing and printform together towards a video expression of printform, of which these books are also a link.

The first pair of drawings I would title together: underbite and overbite of the print- meaning towards the idea of "etchant" as word which on a meta level carries the idea of the matrix or layers which compose and stratify form- taken then to the idea of "information architecture"

In a series called trieme mathemes I experiment within this project with the PIE(proto Indo European matrix) Sanskrit, and Greek interrelation as "etchant"

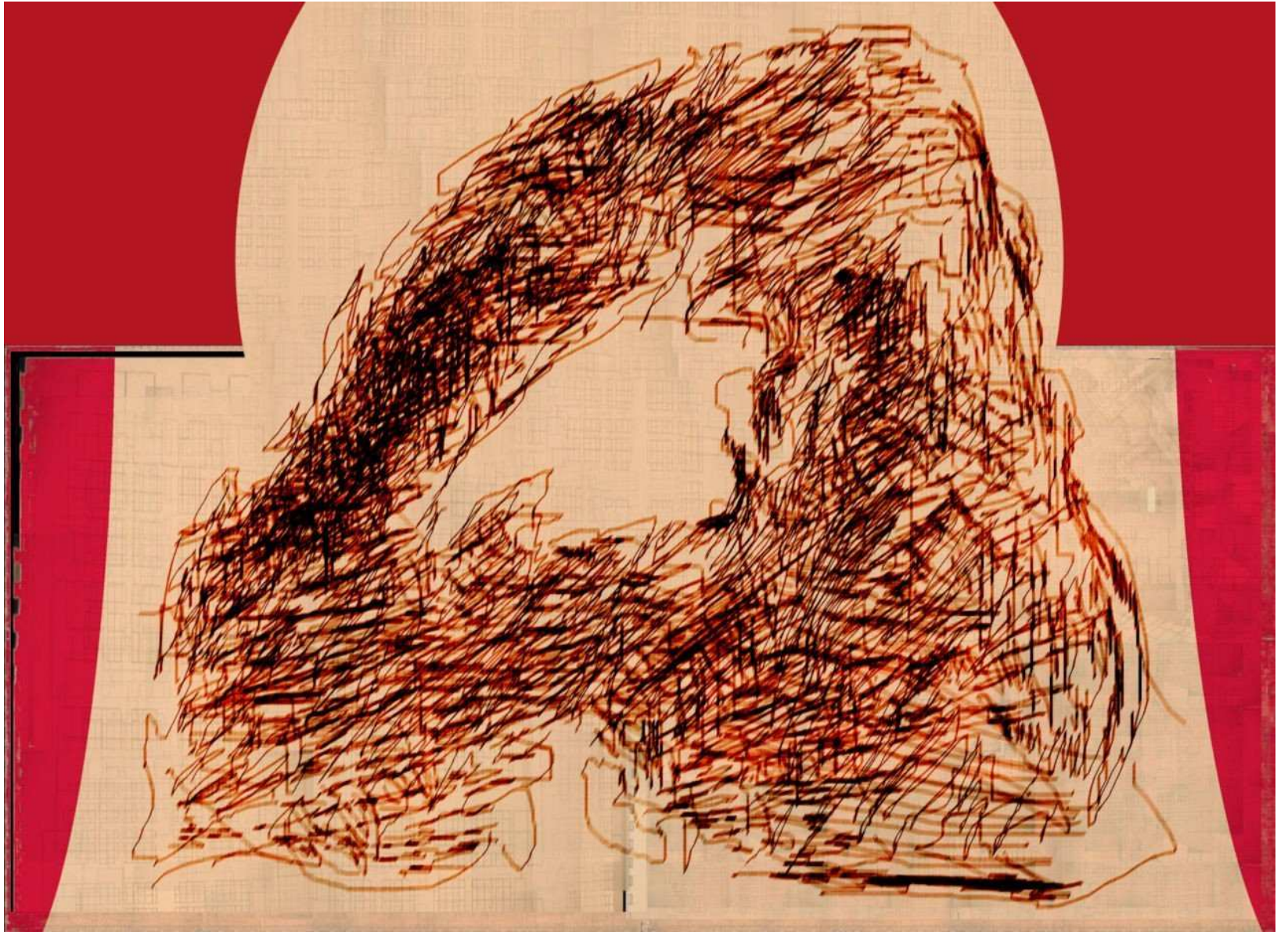
The drawing plays with the lurking idea of invisibility such as exists in Chardin's presentation of a world taken by surprise to show elements ignored because of class associations, age, utility, and also the works title which like Watteau's "skate" may be a slang or other configuration of consciousness outside the immediate visuality. I am interested in the works not knowing where it is going or will arrive even when very highly calculated. Those calculations are a first layer which inevitably become shredded. Thus I borrow into the aesthetic of nonsense as a traditional way of interrupting over determination but the nonsense again is like the subconscious which gradually becomes highly conscious and the consciousness which recedes... I try to create a still life send off based on the idea of metaphysical objects married to architecture as sculpture.

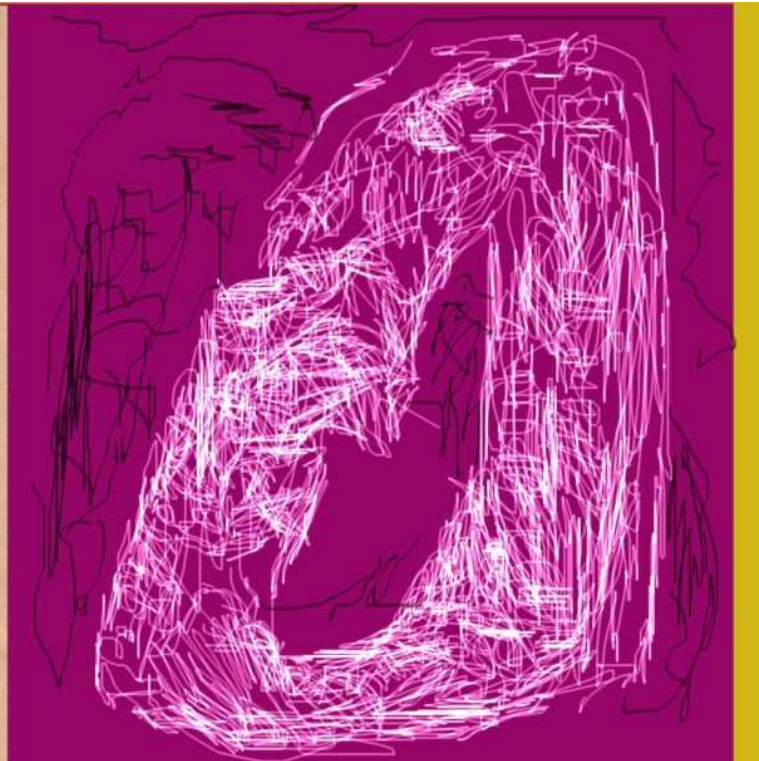
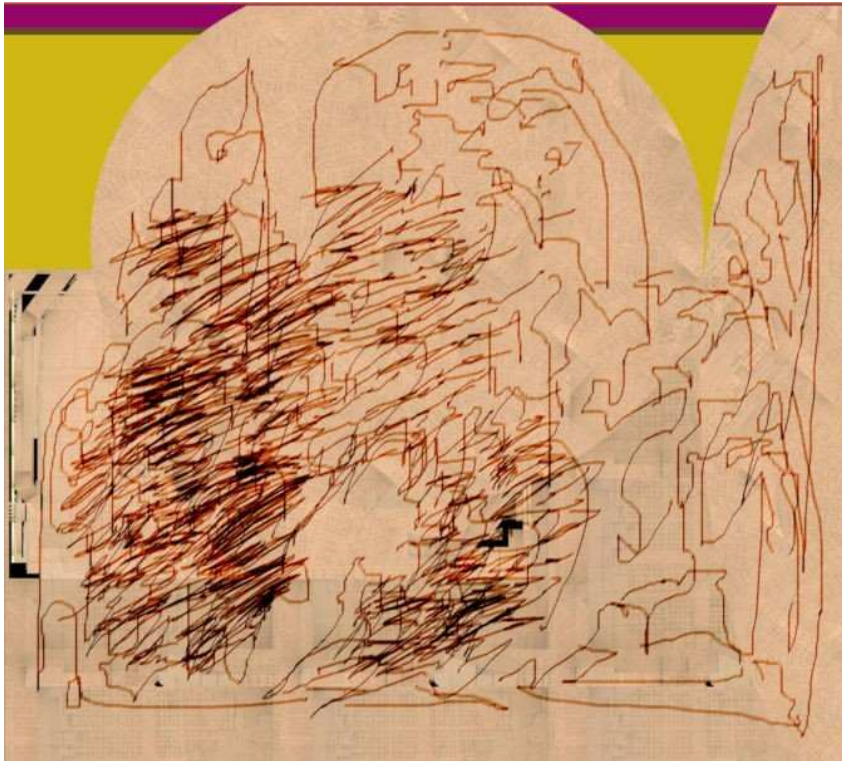


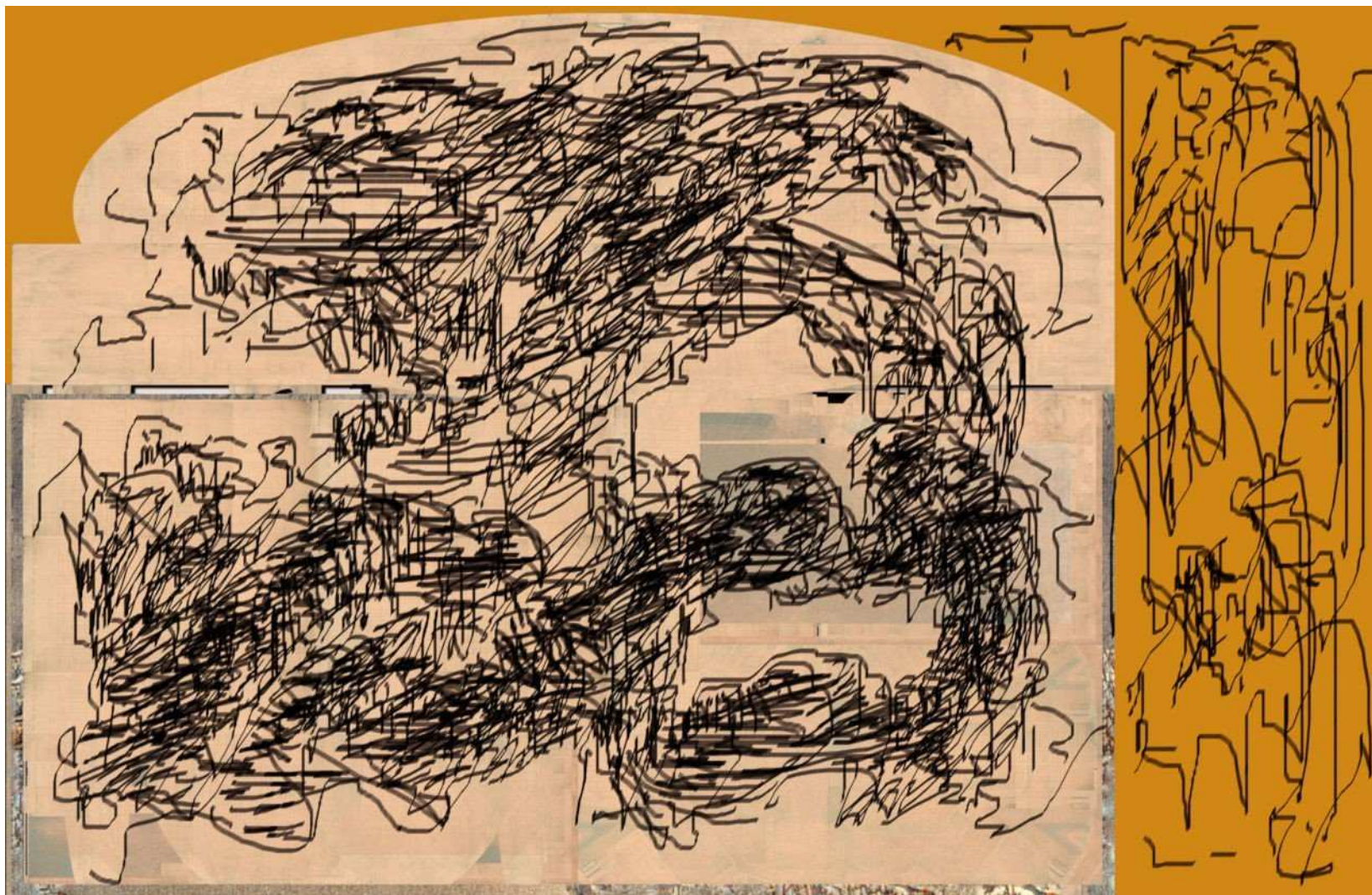
Underbite



overbite





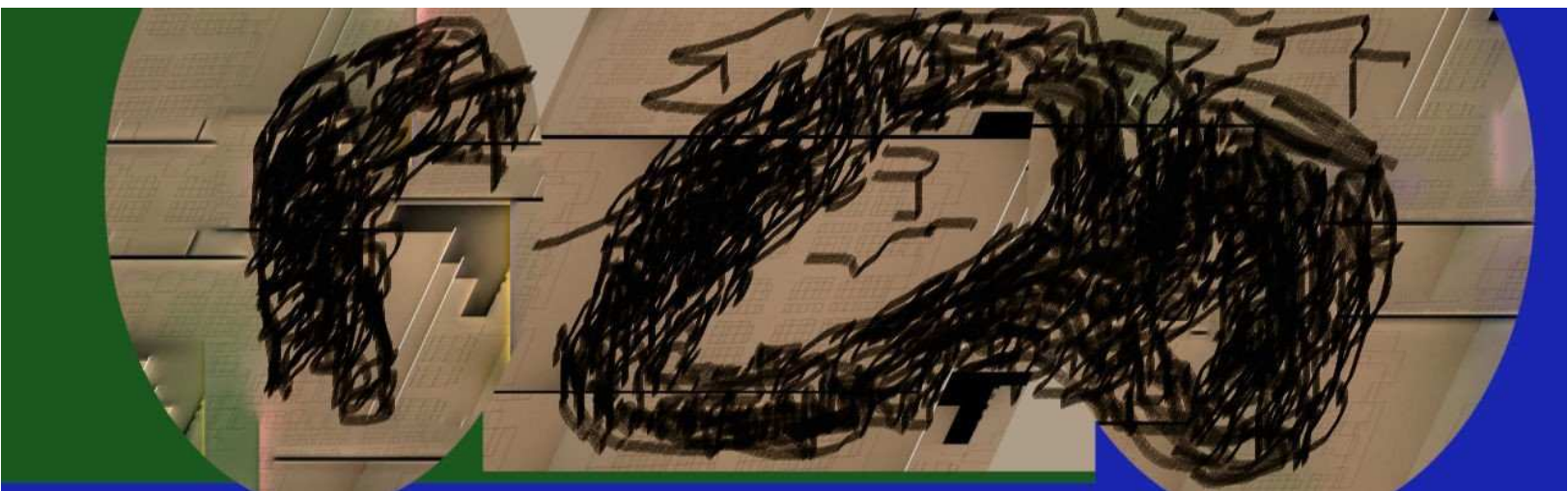


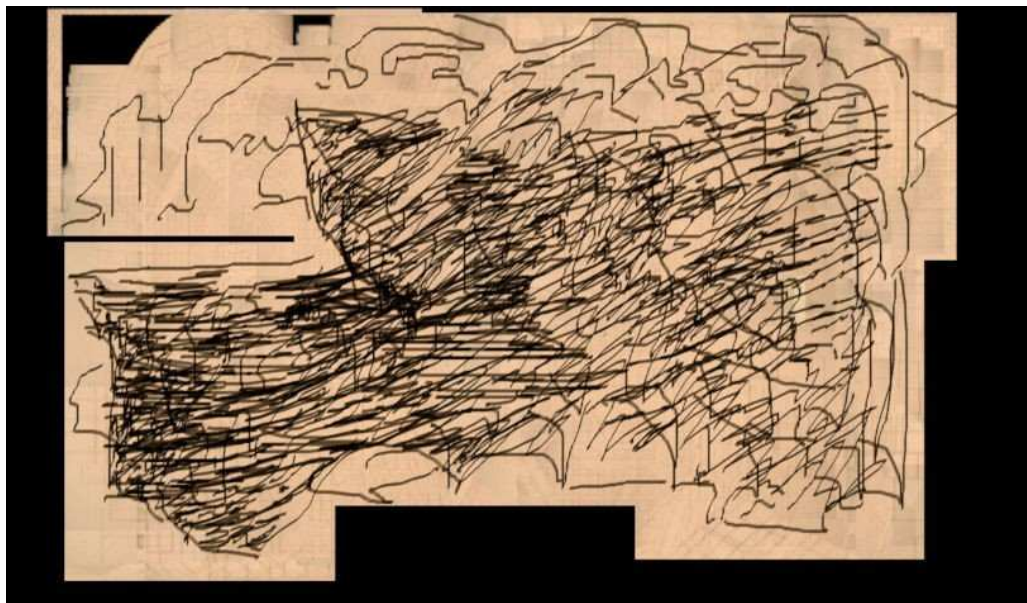


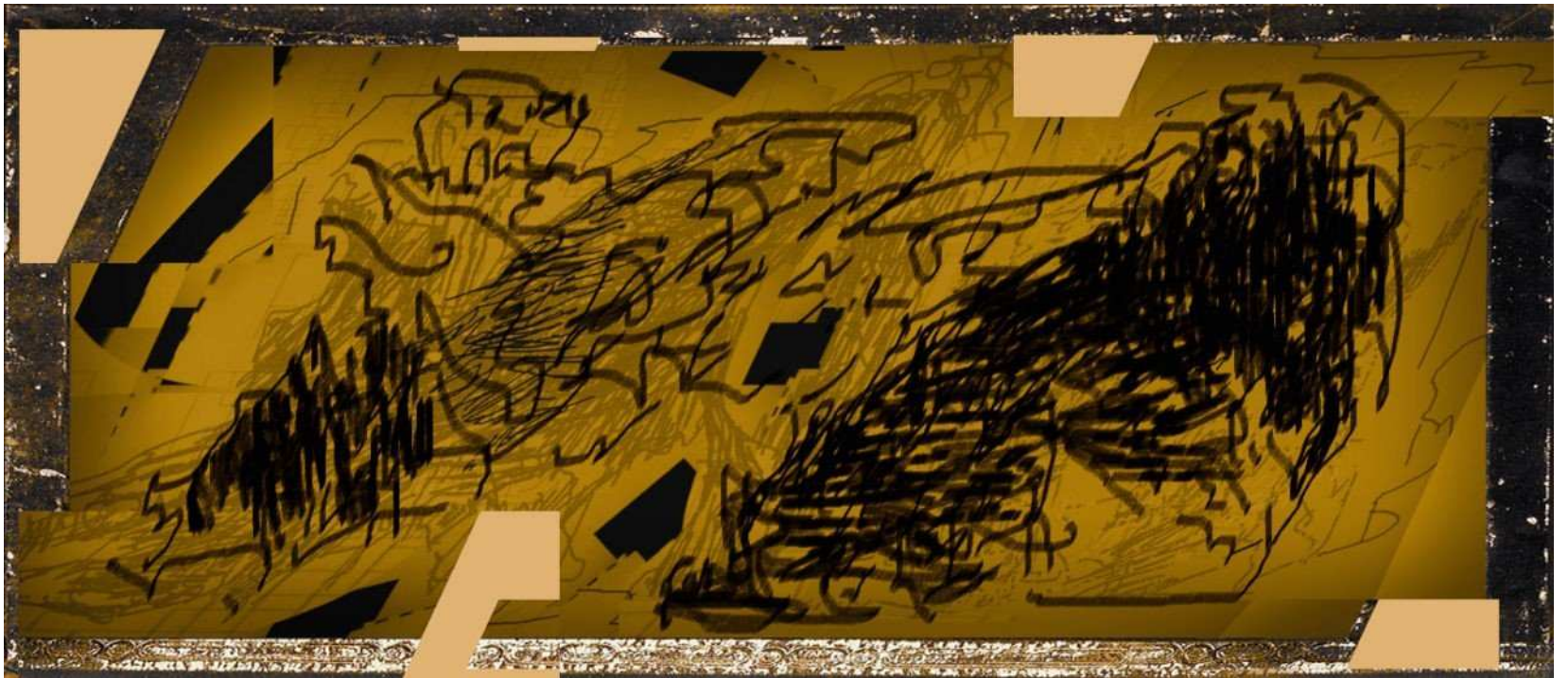




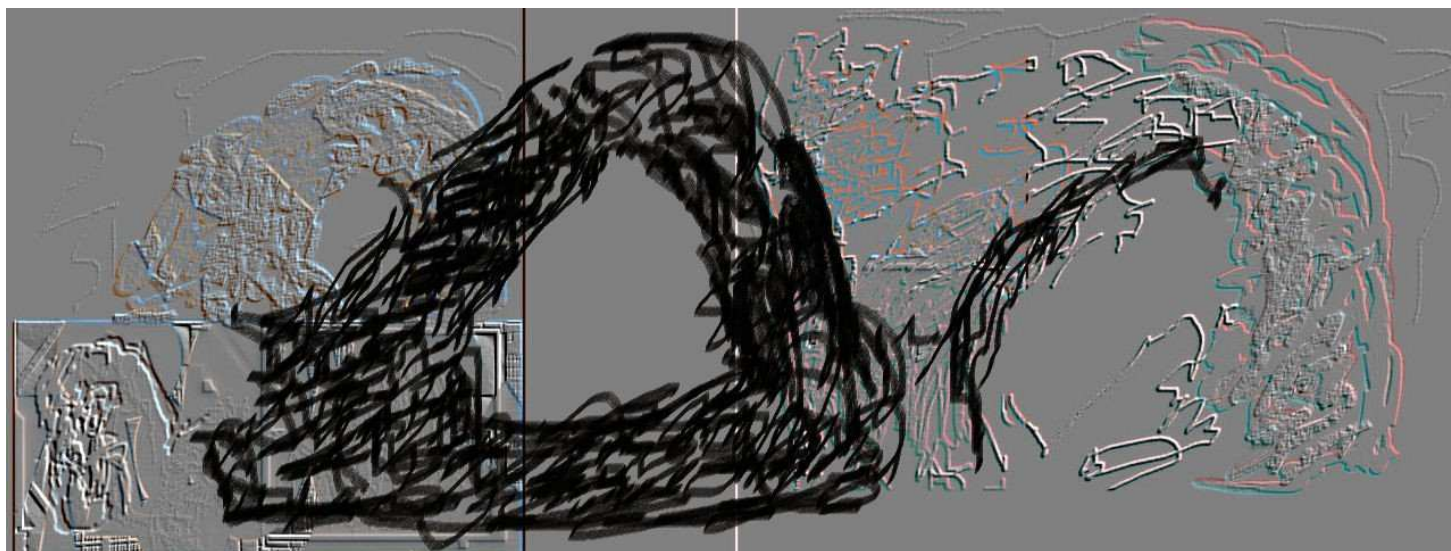














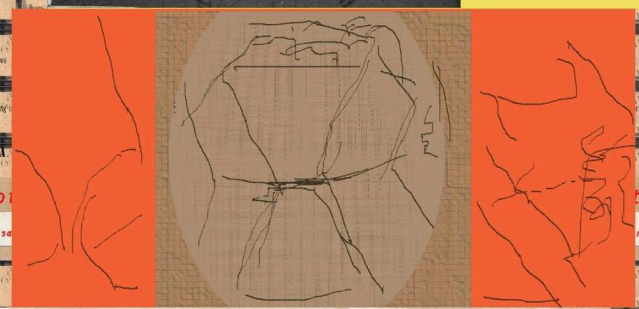


Sanskrit post sans script

IPASHAMADANA VAGHATINATRAKA GARBHANIRANA
of Angkor Wat
ILKHA
a for Art Project



post sans se



Sanskrit post sa

AURTI Drawing face	PANYUPAKASAM Drawing up to head	GRHAN Drawing up
		PARILE Drawing all

Sanskrit



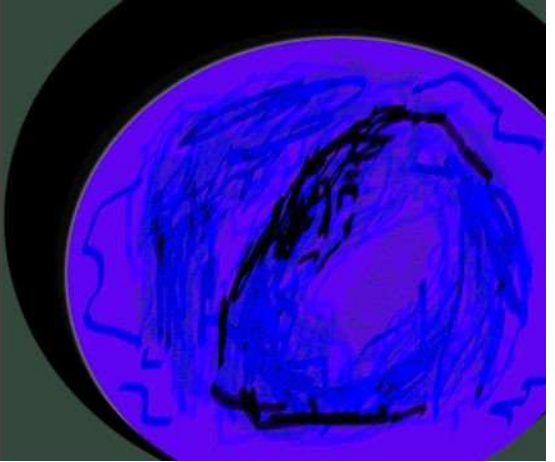
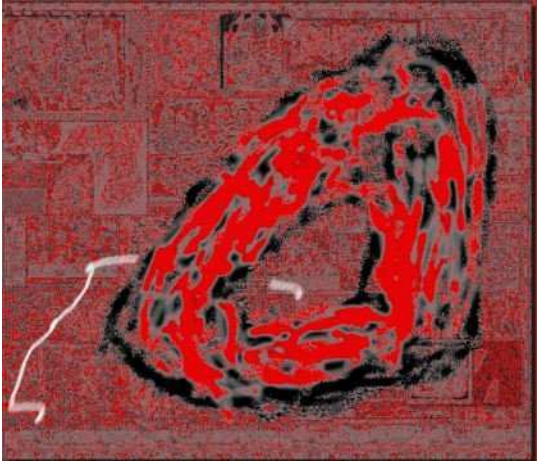
post sans script

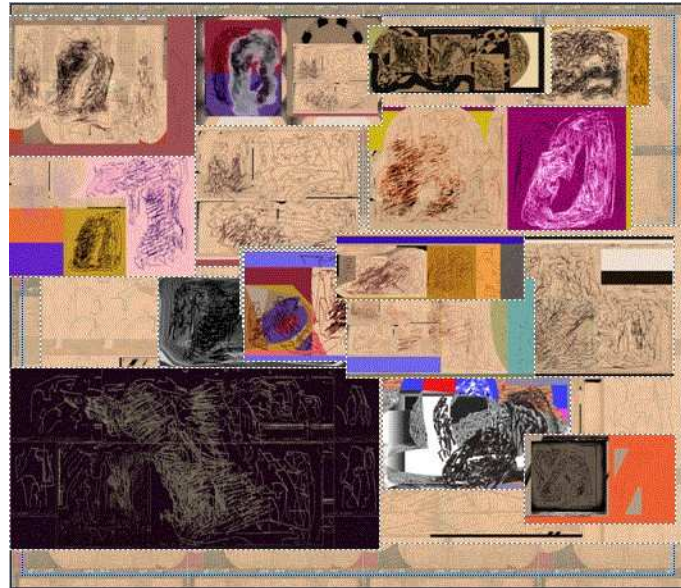
restored textless bottleneck

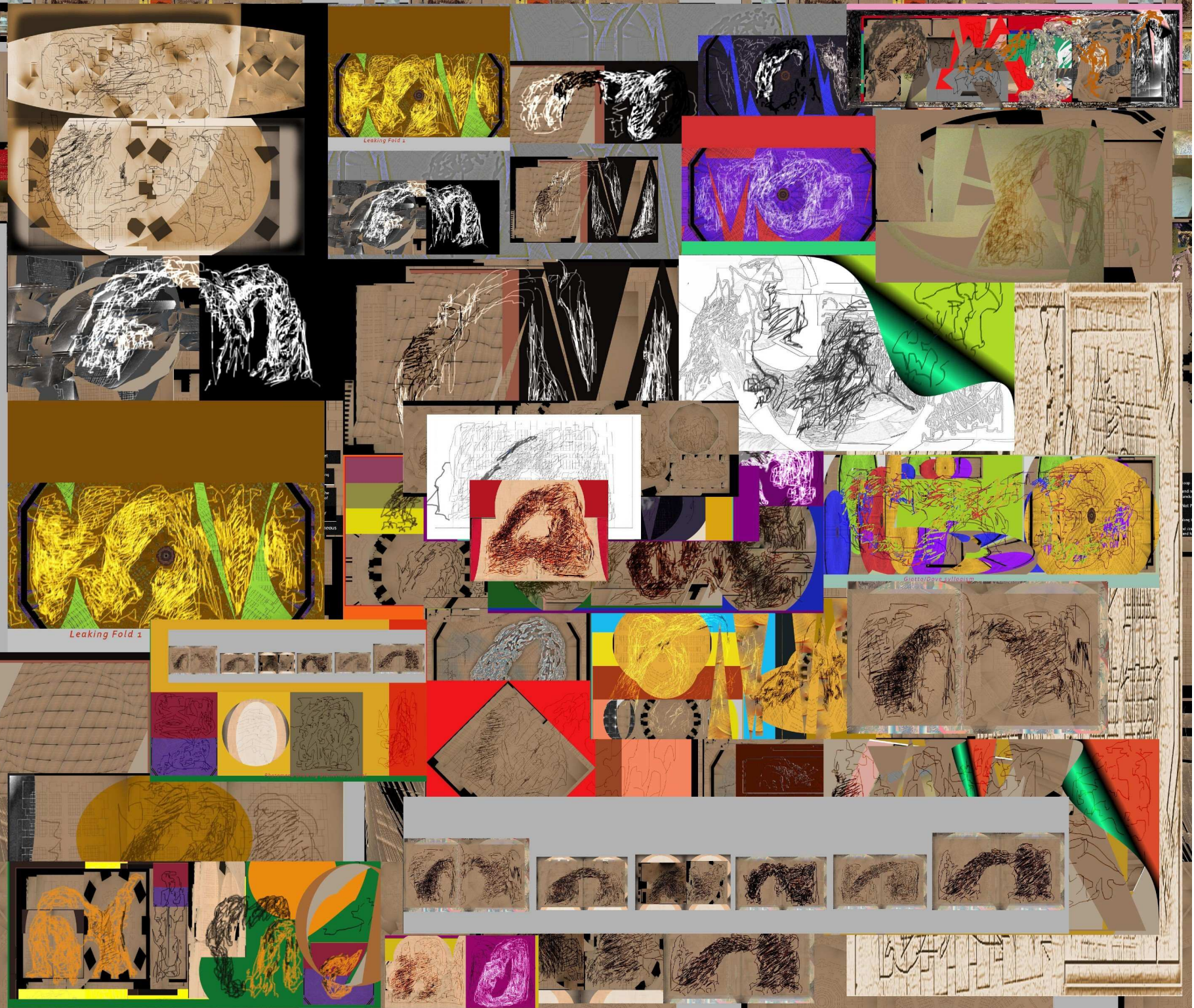


Pyramus **Mithras**: Greek *admirer* (experience *wish* to be (not) *more*) Sanskrit *atraya* = drew towards and

UPASMANAHATA Drawing through shell	VAGHATINATRAKAKA Well hidden	GARBHANIYAKA Hearts of burning out
USTH Shell drawing plate	SAMAKARSA Drawing together	AVLEKIKKA Drawing for any process
AHRTI	PANTYUPAKASHM	APURANA Fully drawn skin

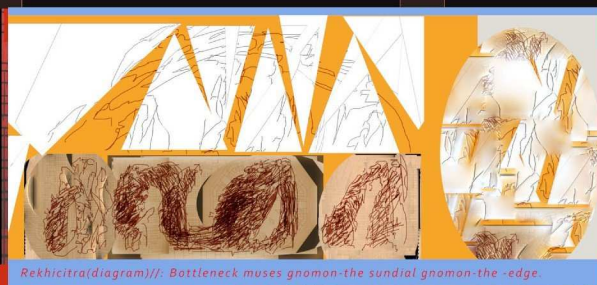








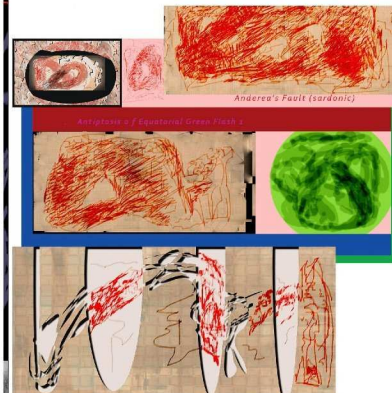
**OCCUR TO CONCUR: XERXES KR-KR TO CIRCES CIRCINGLE
SKIRR -SKIROS-KR KR-SKIA : (WRITE&ENGRAVE- HARDNESS-CIRCLE- SHADOW**



Rekhicitra(diagram):// Bottleneck muses gnomon-the sundial gnomon-the -edge



Raga 6 avalska—drawing art of for painting and gravure -// now in repose the bottleneck spelled a name on back of: Gnomon -the- Sundial Gnomon nomos th Edge and adlumbated he not to depose but I say my name is Gnomon with a Gnome to come and sure enough the ward was now a whiplash phanton to fight on and luminous photon Andros to Anthrops in the sky and Paen to deliverance so it Appeiron on to to ontology there that it would just have to be Spherion of efferent Jetty to Sun Tunnel and afferent pheros or affluent Pheros nor any the less answer the net effect gamned to tableau and Lobster in Landscape or Skate in Louvre looss as Lucifer and lucid as the night - the Dark and Tierra cyed. And the net was anara day the day was bay to group in the bowl all allotment and the massage in the bow tie was a tien tai or walk reeded to the Red. (pavilion dream) and the net effect was no draught of games but game of games draughts. Tableau built story by story or as the bottleneck mused while swimming: landscape in a lobster. The lands that own you and only the ocean that doesn't know you.



Raga 1: Anapurana-To Draw In/2 and the sleeping Muses last word as polished away from the Death Mask of Aganumemon and the Museum closes around 5 and the museum closes around the glass skulls falsely yet truly representing Akadian culture and the Cloisters closet and coset Vanni or then again Philadelphi Glass that post Antiposis to Janus that may say as well I am named of Gnomon the sundial gnomon the Edge. (or Equatorial Green Flash)

Raga 2: Lekha to draw
 >>>:// Allotment of fate cork balls in a wire basket ye greens and ye reds As Tethys Heuristic Rose Tres Rhizaura And Gnomon the edge- Gnomon the sundial whispered all around the Riviera glass lenses and after images to the Glass Skull the Mediterranean paste of glass ingots polygot and a two handed vessel the name for glass in an Occupatio: Occupational culture 1 the Talaga and Occupational Culture 2 so to say the Nari to marry the sun patterns on black fabric on patterns motion from above that valley Kathmandu Mandala Akkadian Skira and pat-to fly down later Pei the healing touch //: bow and lyre boledo the cyclopean eye Prestre the whirlwind prester the jester Prestre metapastan trope and torpedioed torpos draughts a game in its infancy for how could I lord.....? Return me Akkadian to Kr Kr the circle and Circes Circingle so aspires

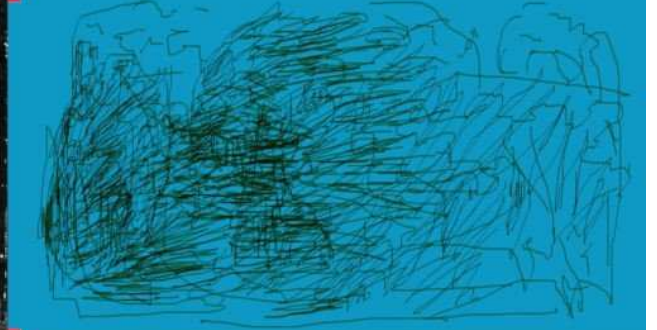
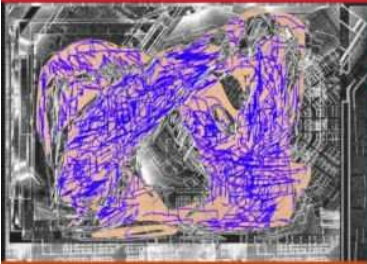
Raga 3: Apurana fully drawn bow// Stated for the the well polished muse that now she says to the bottleneck float me a river Lekha the river Lekha the day affair night affair call me do that now so to spakle and strappo Strapezi (Circes Circingle yet again) //: > message restored to Bottleneck Skyscraper scud I was a cloud disteindro and glossum and distance pale moon blue//: Psogos the goetia matheme tract sardonis Sartorius too to toe with Del Sarto.

Raga 4: karsa: act of drawing-I was glossum I was disteindre I am tint and I am tone colouturo and Kairos the subliminal tract and trace ad- lumbrant. Carceraci brachology kind of eikei in the brain skein key line imprisoning the labyrinth and quoting the sword. Creole----- >>> It was a double x that got us here "xi) now ski the gallant empyrium by the blue mantle of heaven and what he meant by North Amores was the Antilles and that's what I mean Dolmites by Creole.... And Smithsonian and Smithsonian language and architects poetica the surd tract. (at us). In Haiti the bottleneck said the muse to her alter was joined at the hip in wrappings and voodoo the sybils sibling amok on the tarmac and the Potomac. Voodoo Chile. "Don't be late." Chi- mera in Camera and Cameroon andkangeroo the spider and the cricket left the spider and snail at the goal and gel and gaol break... change the question...substitute-andtiposis, pote enetetal or riddle to say ever and ever river ever nor aver. Age of Aloisix. Terrific lexis. Lex Sunder. Legget eket the echinus shadow on the Gnomon the sundial gnomon the edge. Skirr hedge hog urchin, nape bone, entasis and capital, bowl and décor plant and bone shallow and legget kryptoi the crypt for all I know the muse and nine chaunts with friends in Philadel- phia.



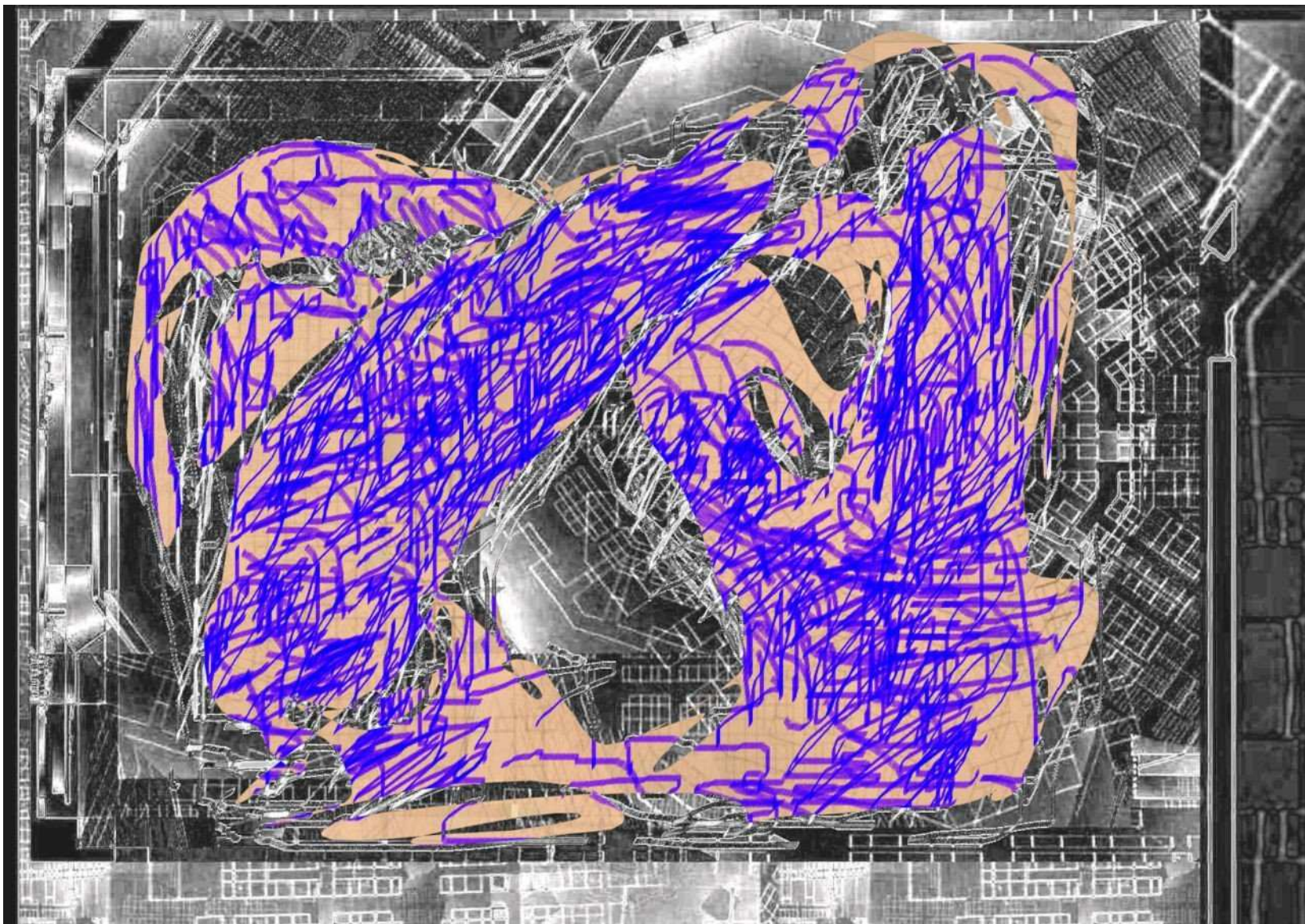
Trieme Matheme: Greek- eiknrosein (experience -erke -to be (not ignore) Sanskrit: akristi - draw towards self
P.L.B. ji. dyle - breed

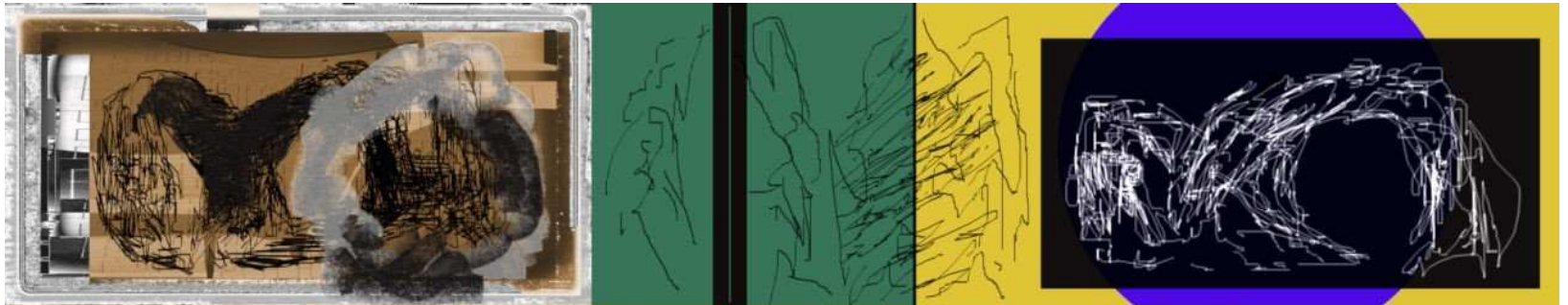




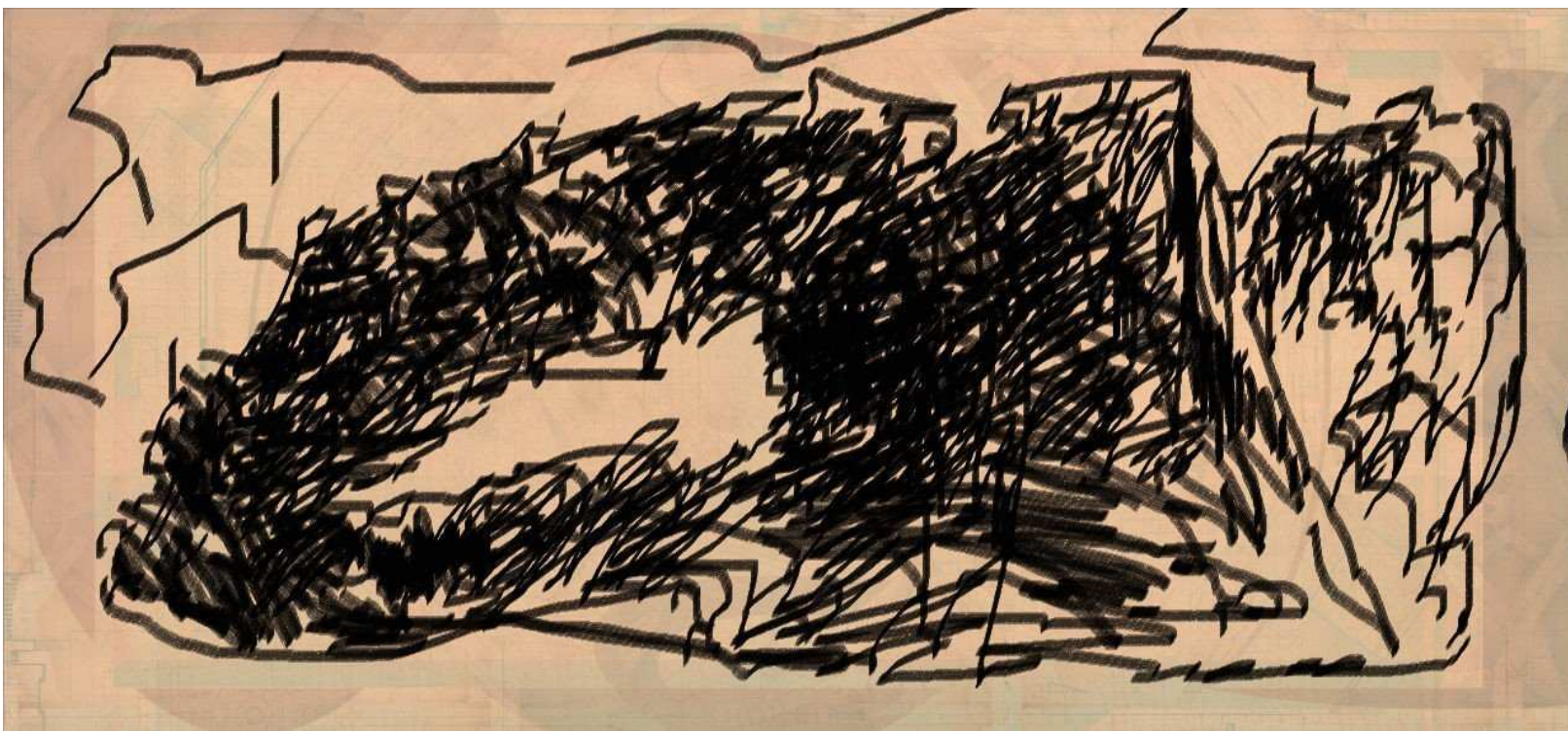
Time Mathema

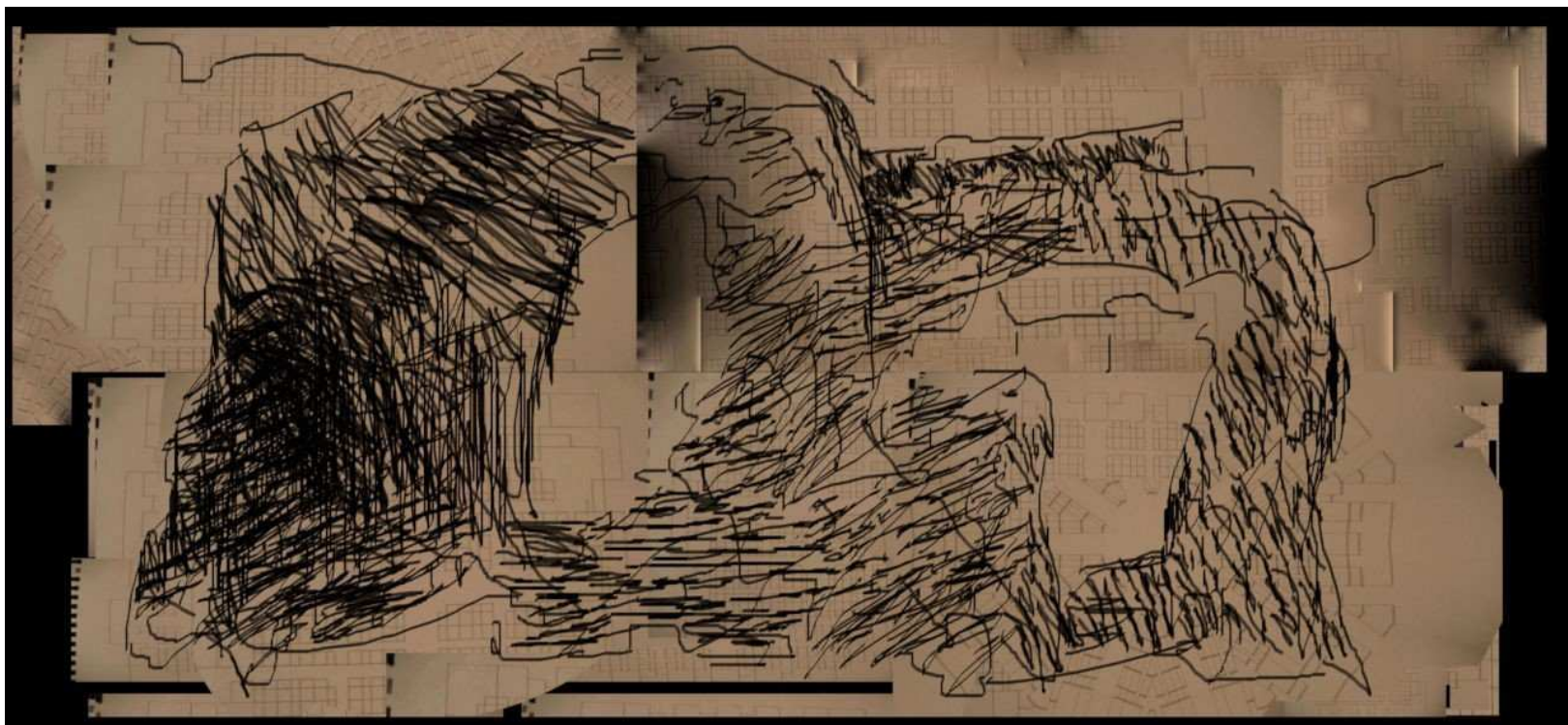
Greek-auge- gleam/ P.I.E. - aim dry. Sanskrit anumatra- draw conclusion ie gauge language adumbration.

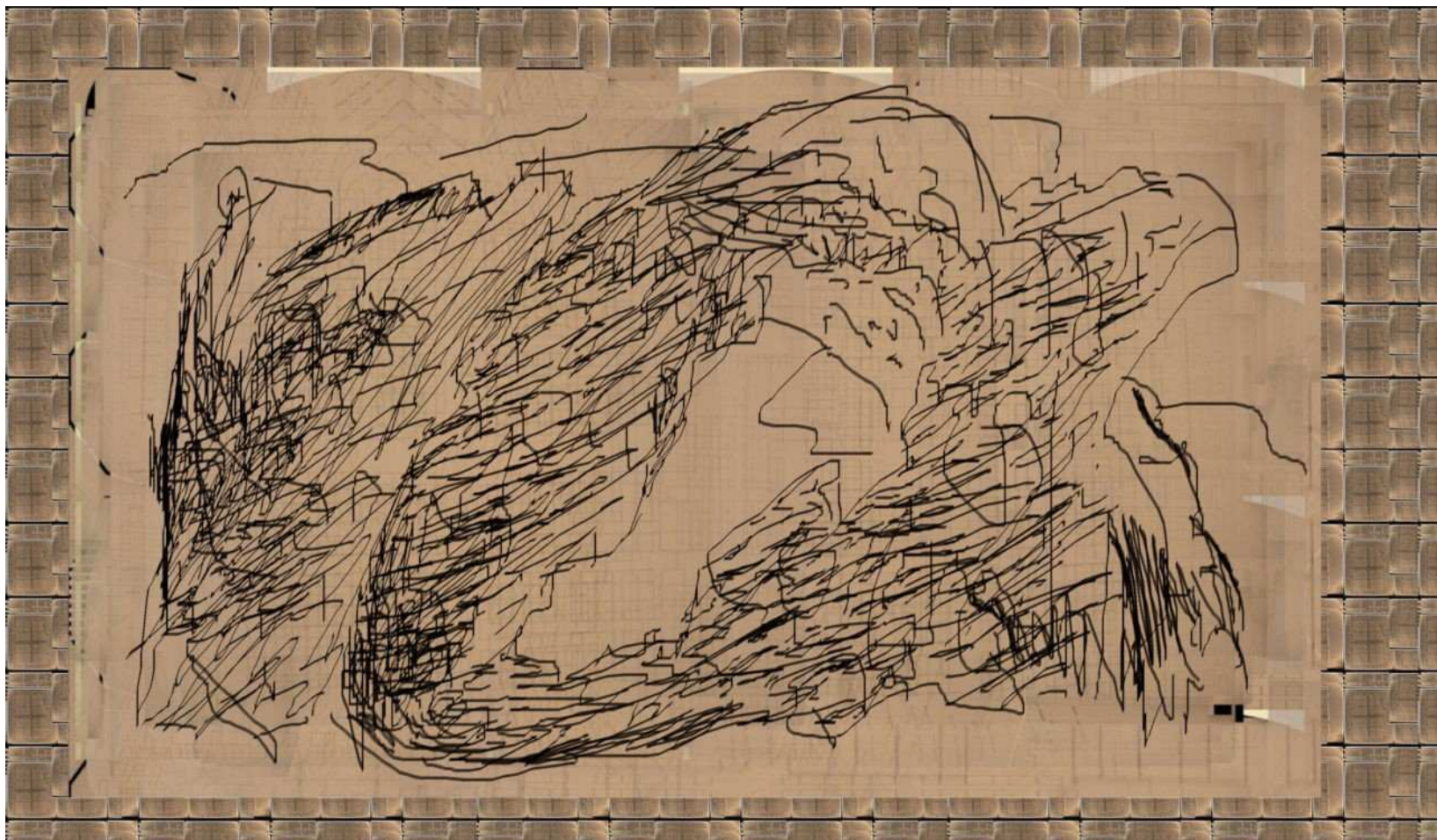


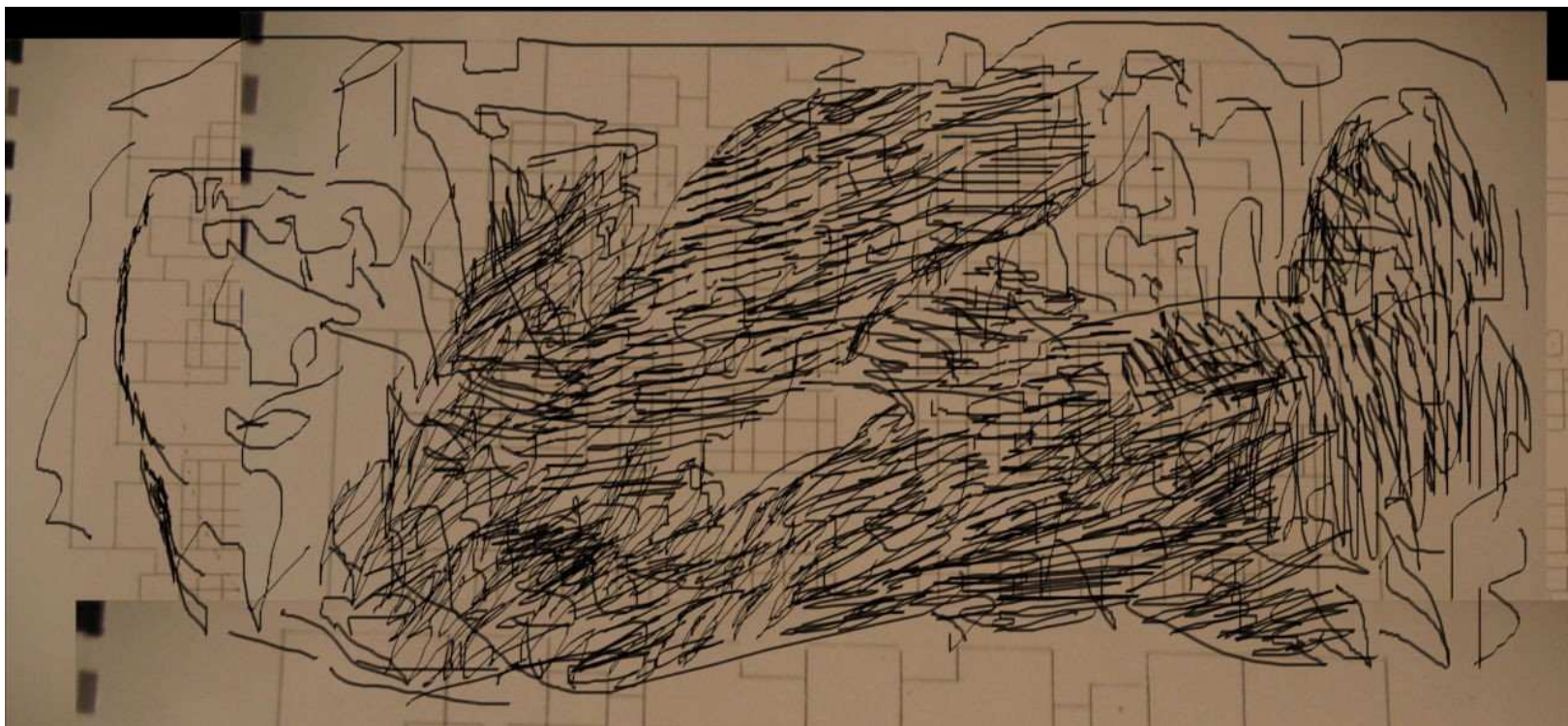


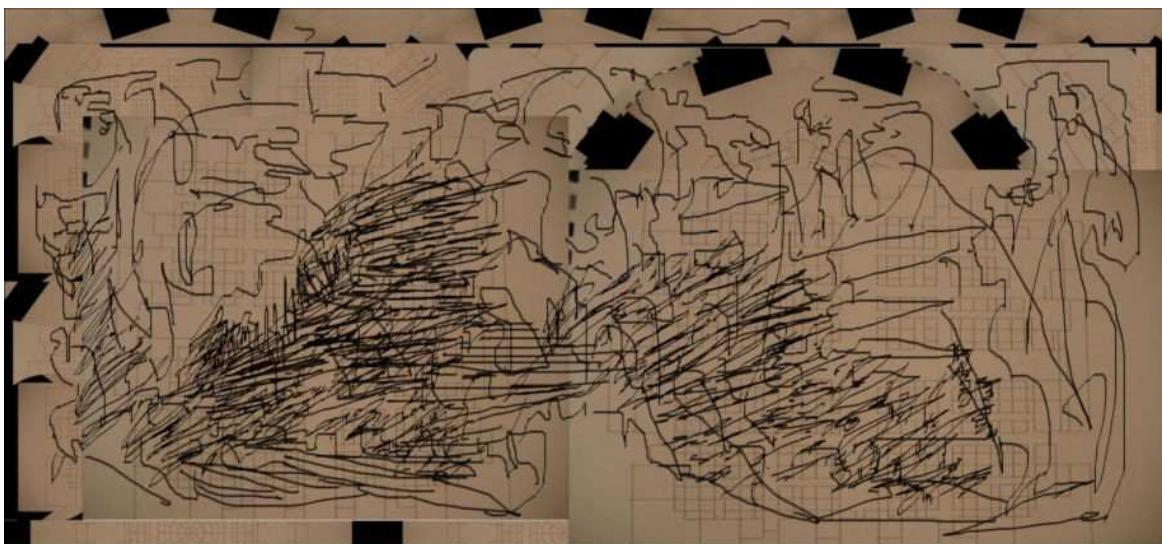
Trieme Matheme: Greek Geinoskein (steering knowledg (kayannos -> cyan
 blue - P.I. E. Ski) - cloud /; Sanskrit karsana - act of drawing

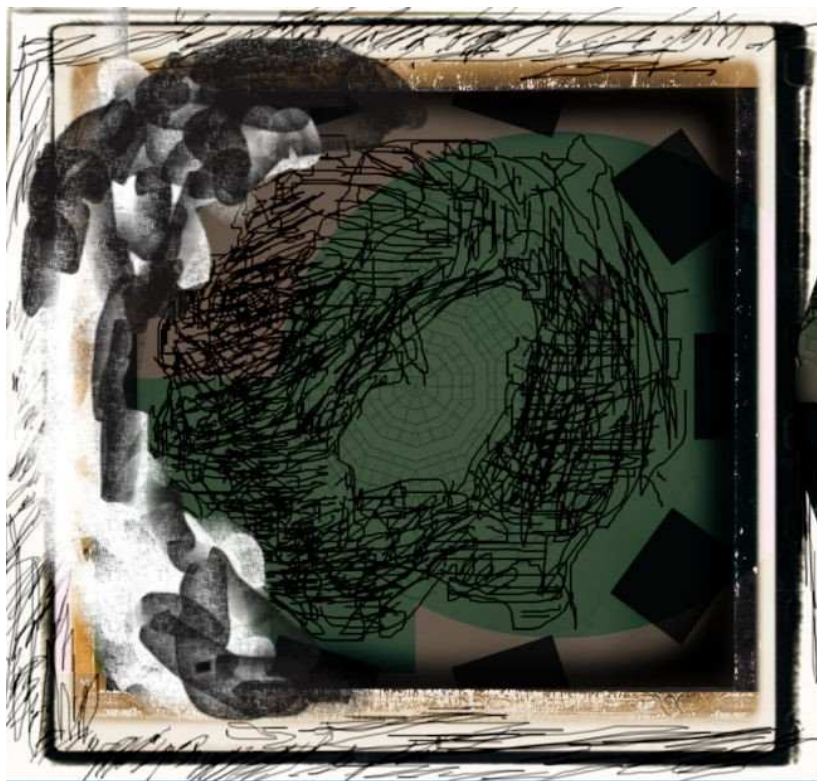


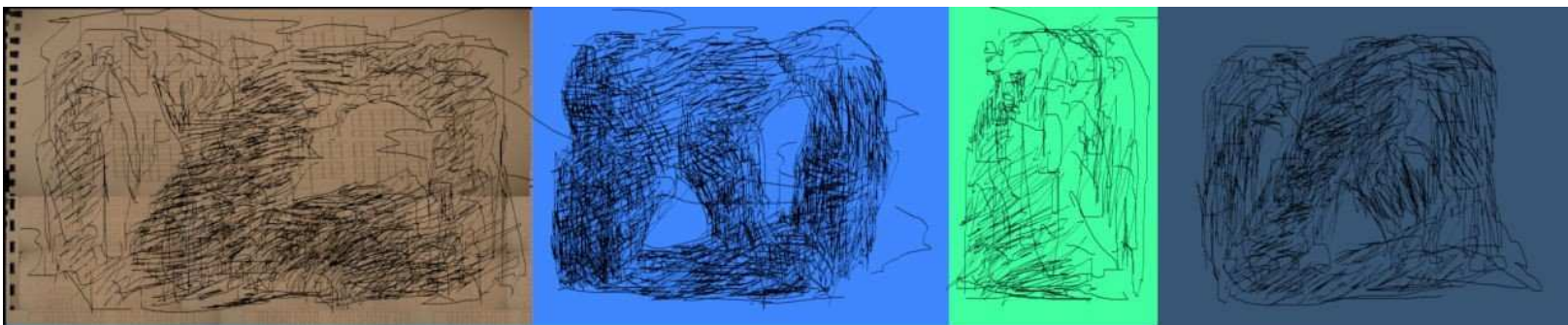




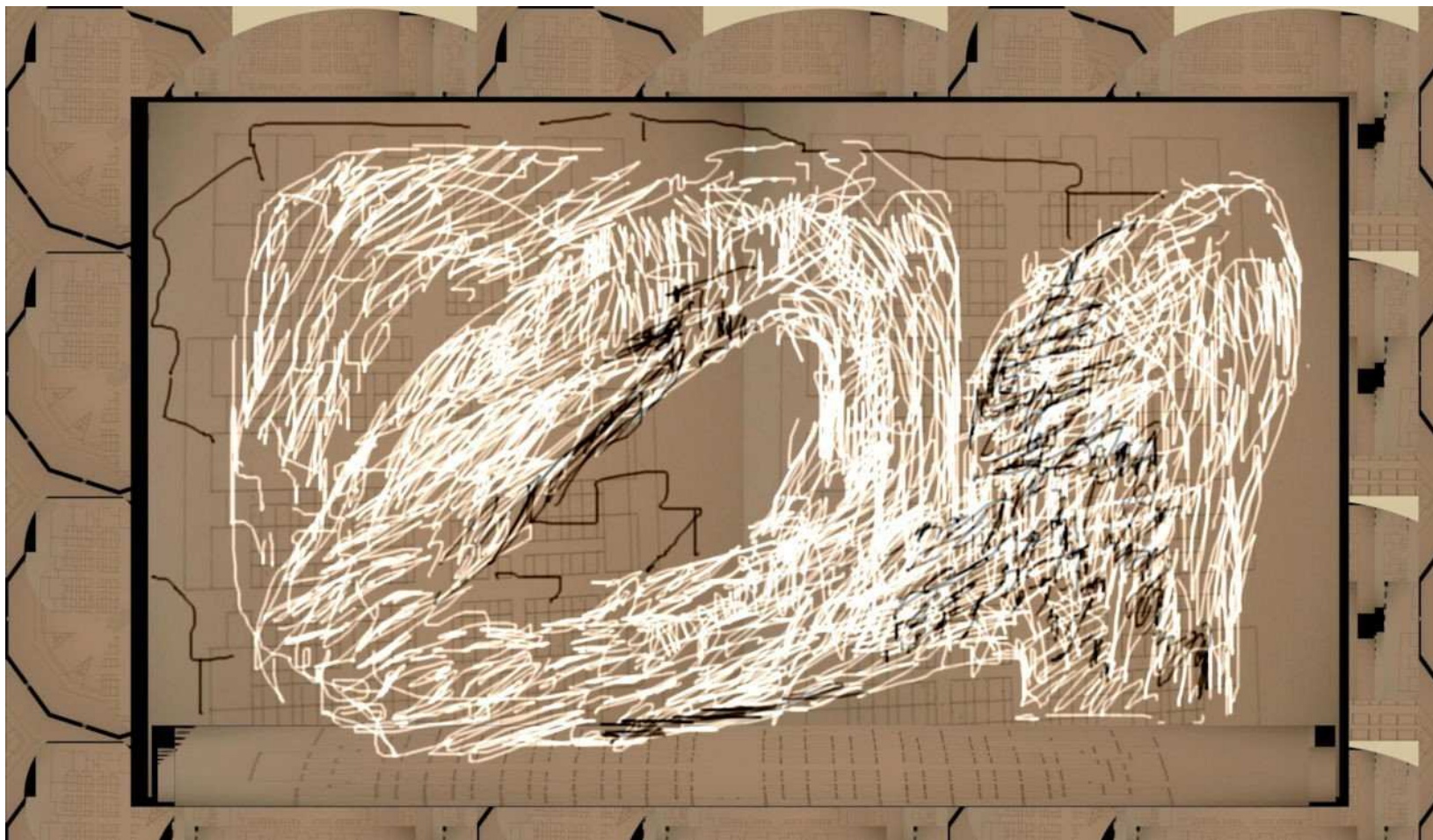






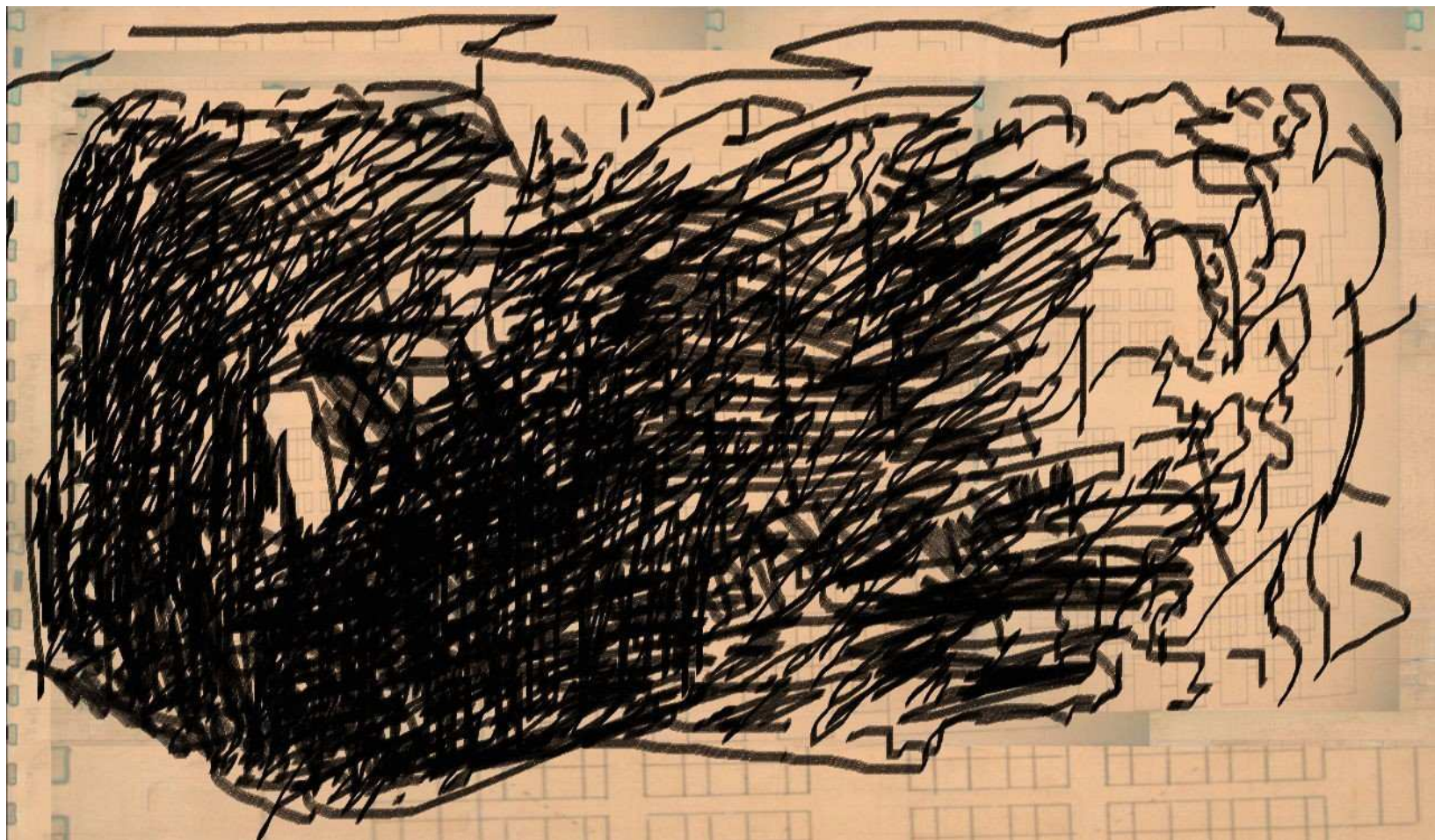


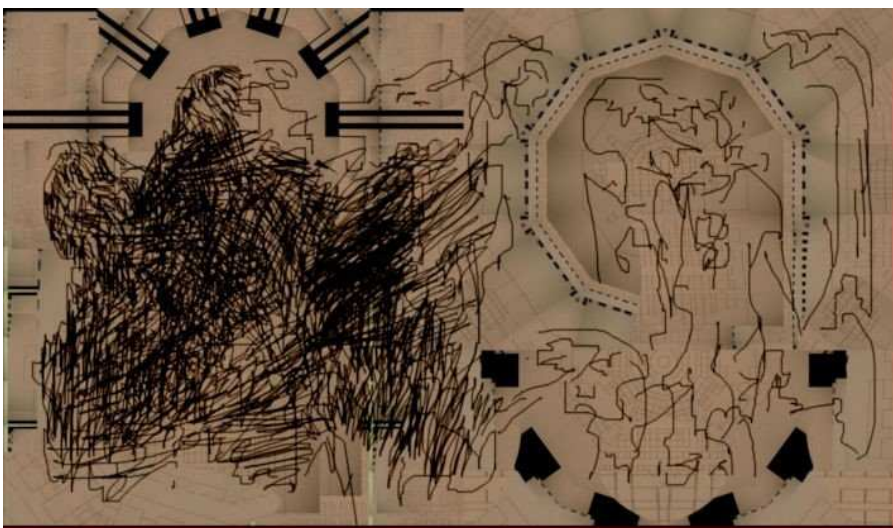


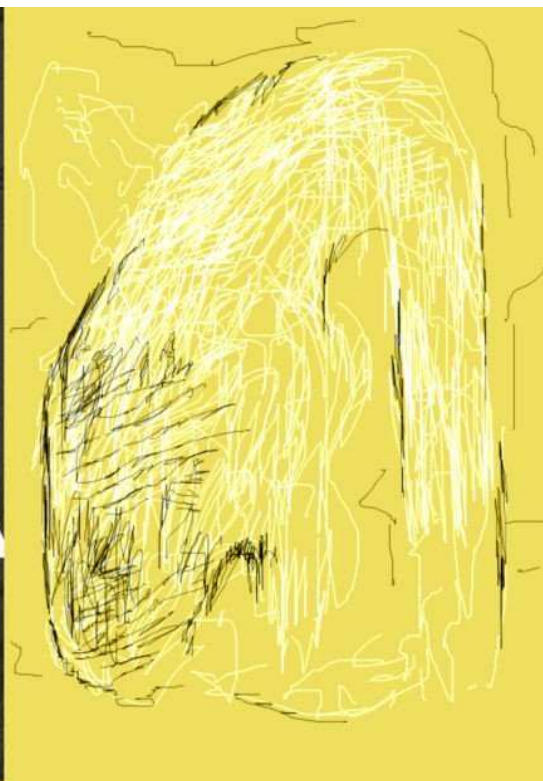


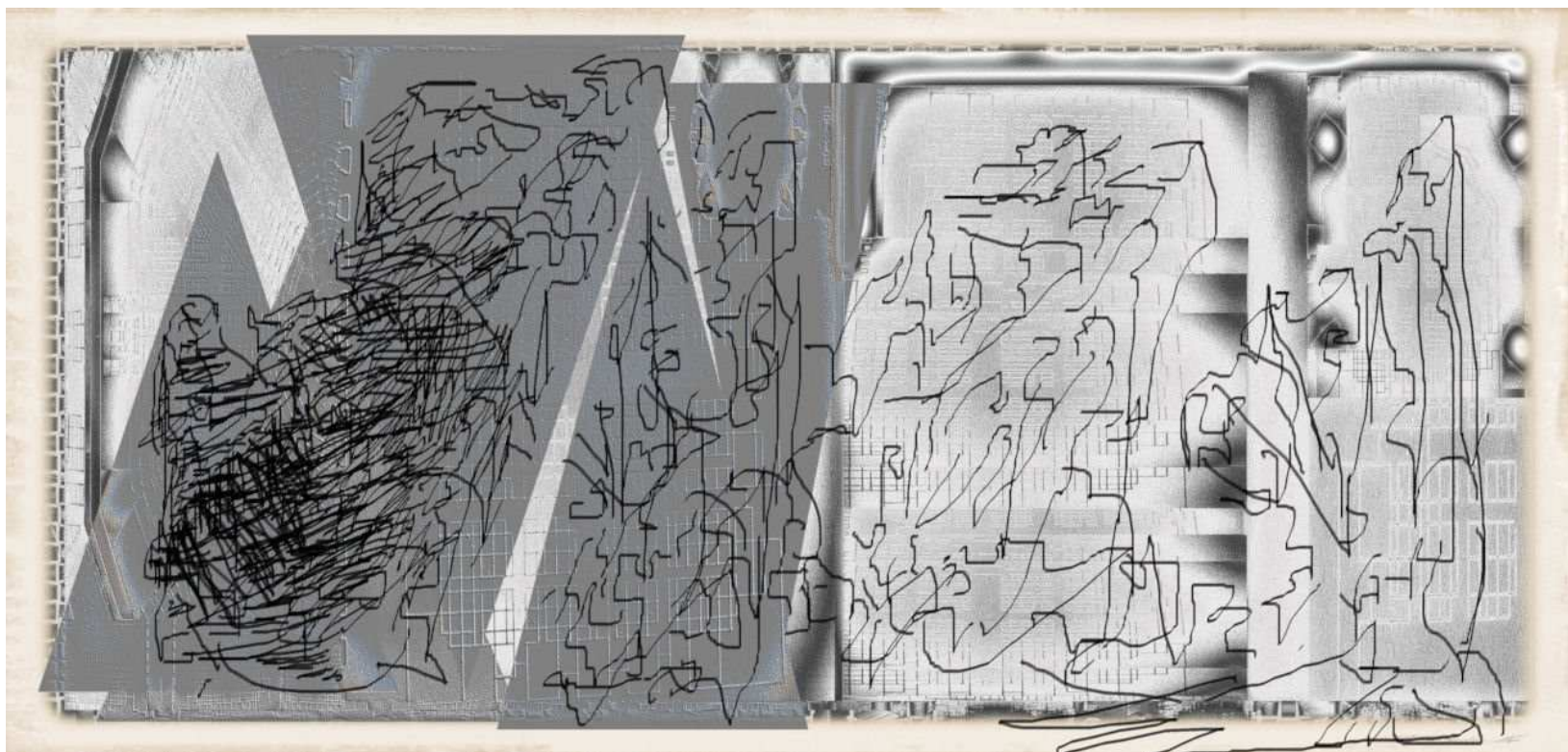


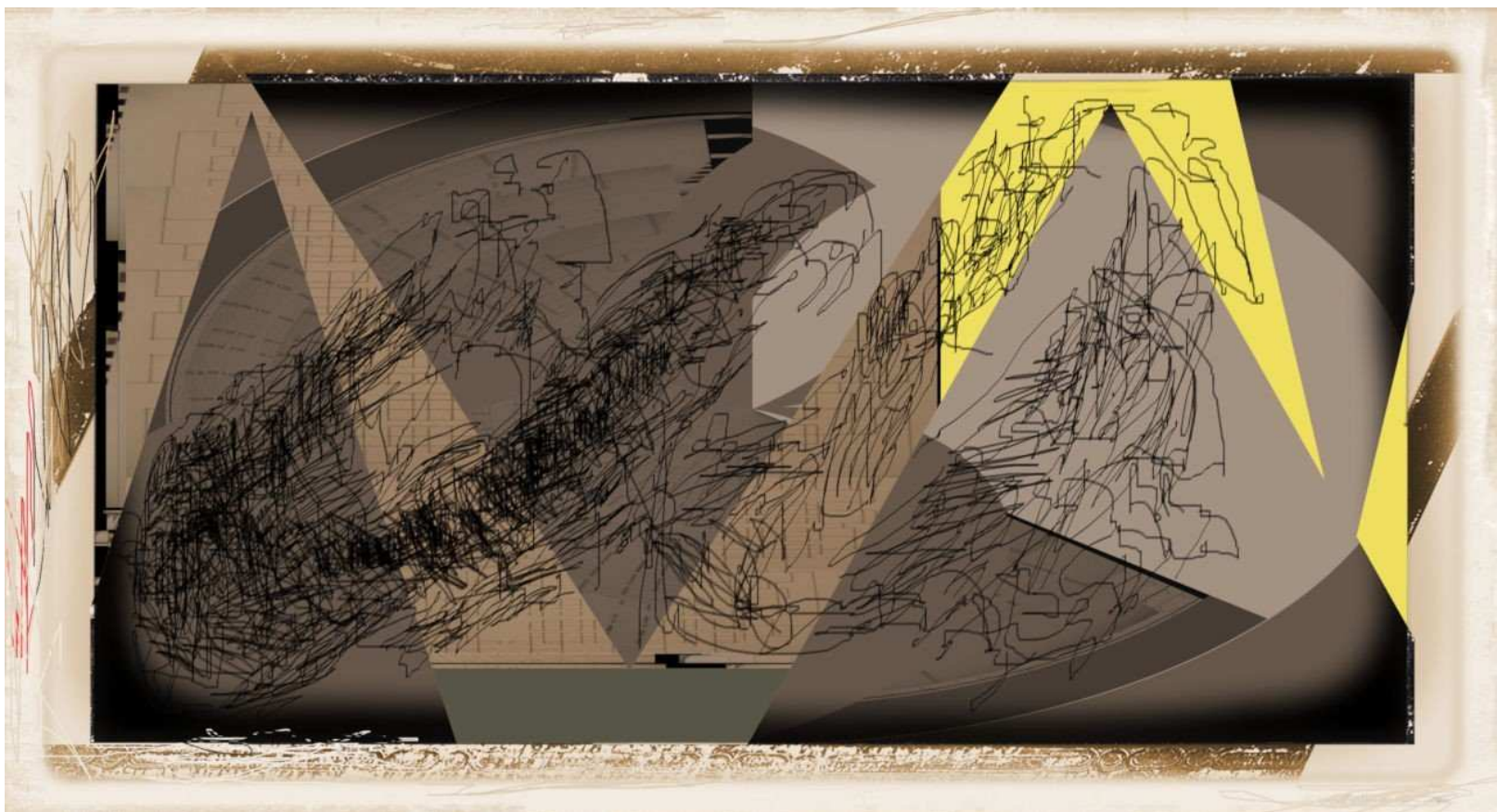


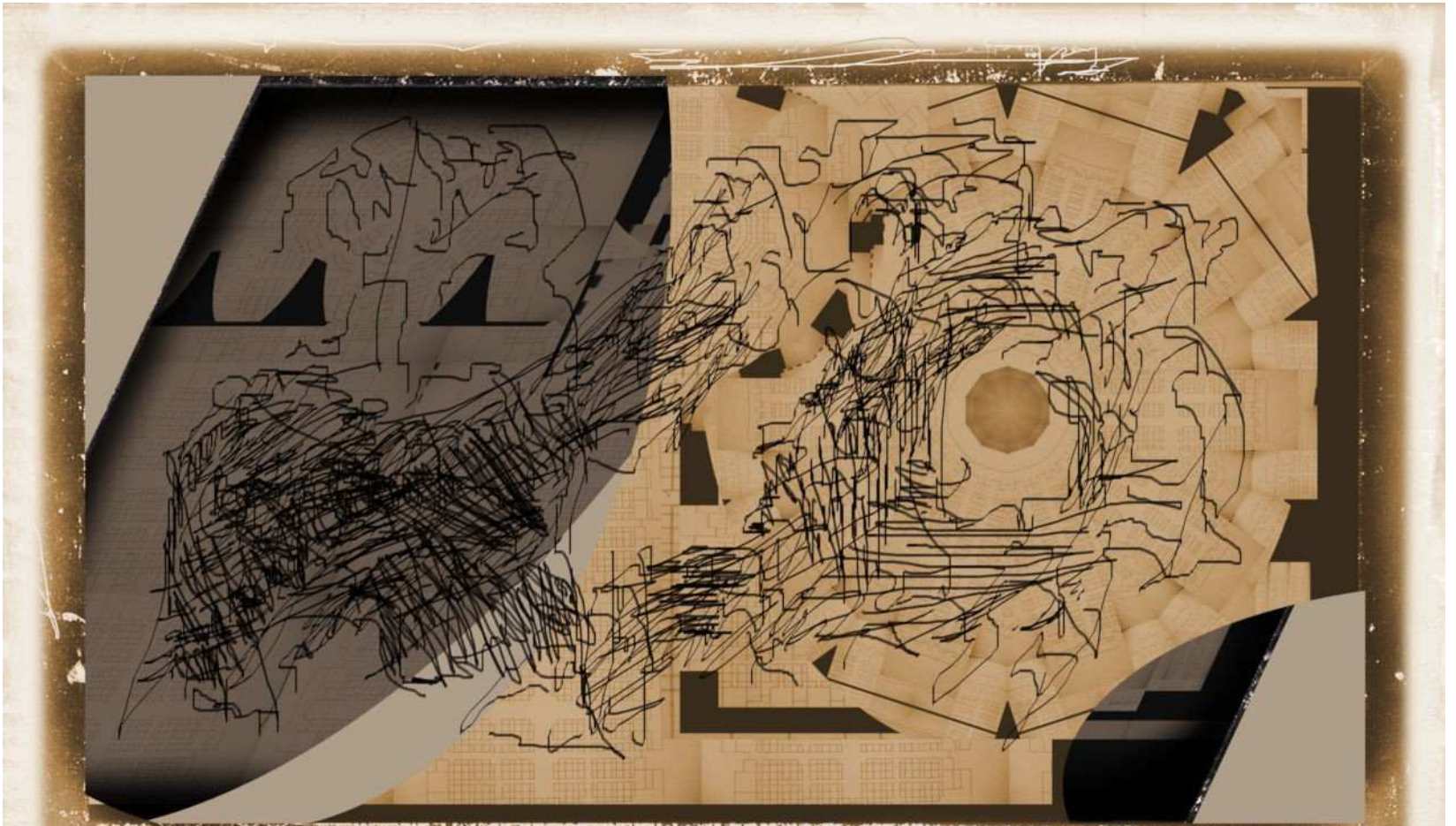










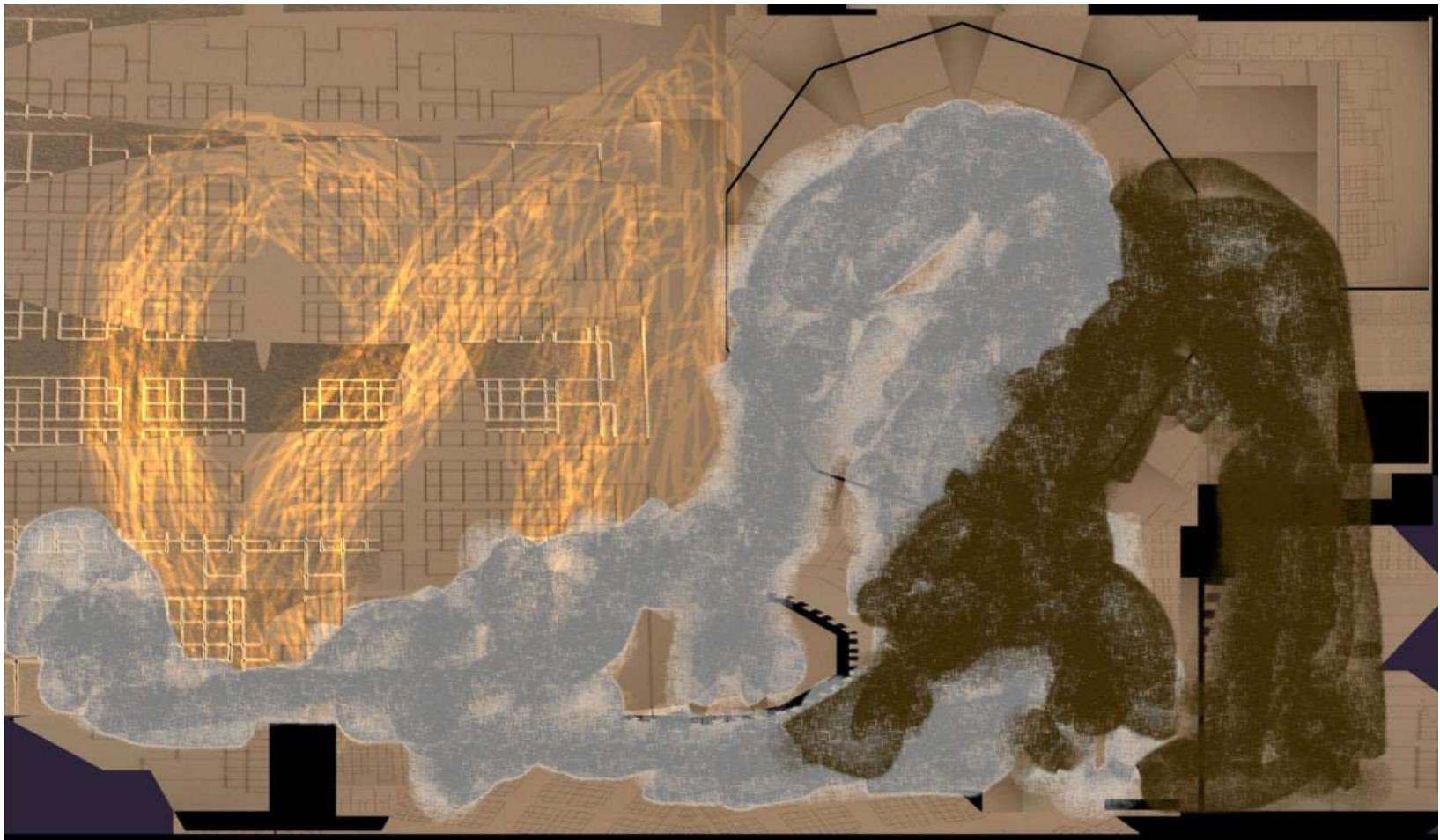


Trieme Matheme: Sanksriti rheckitra: drawing.diagram

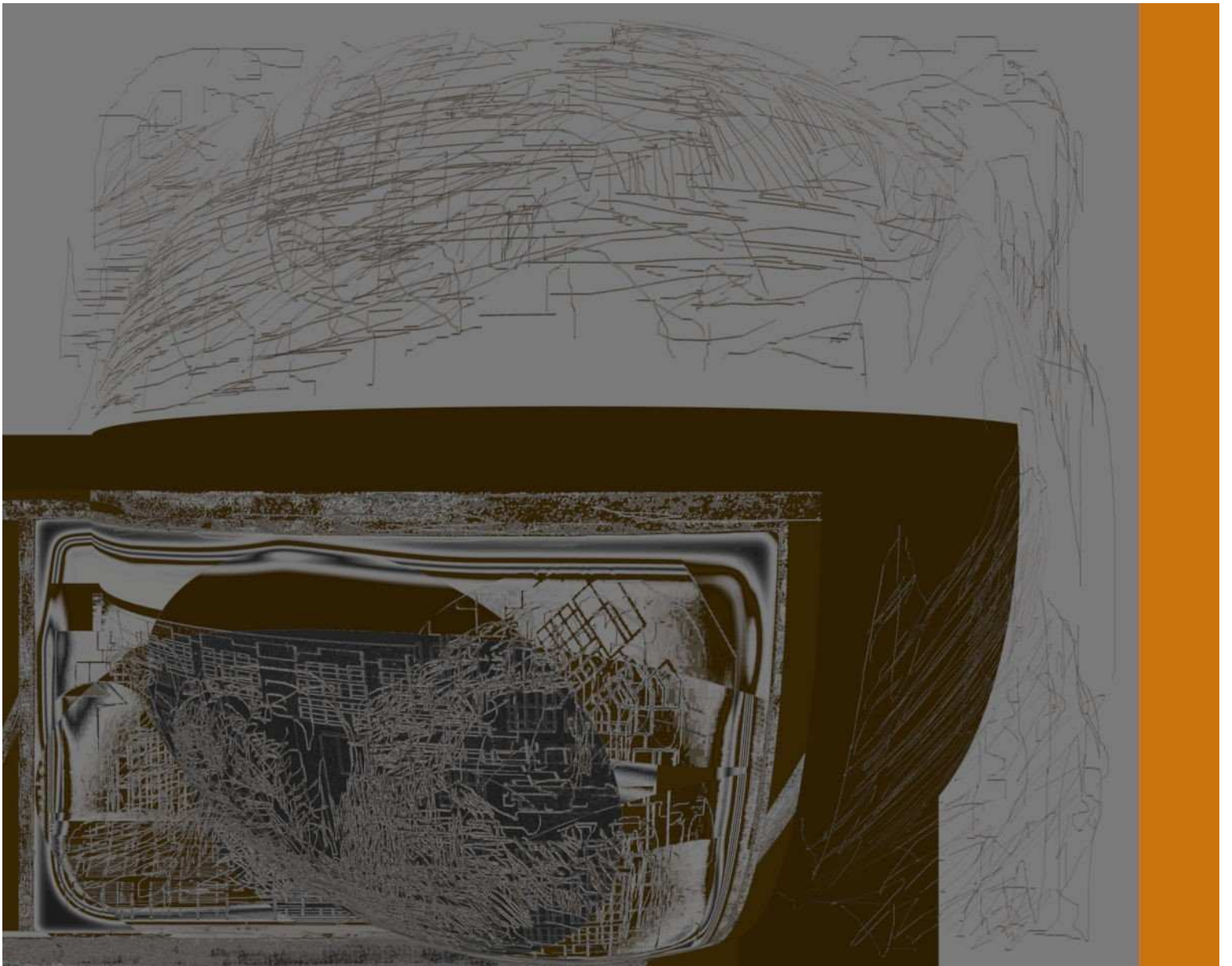
Greek noe-ein: think, suppose, PIE: Reg (mood)

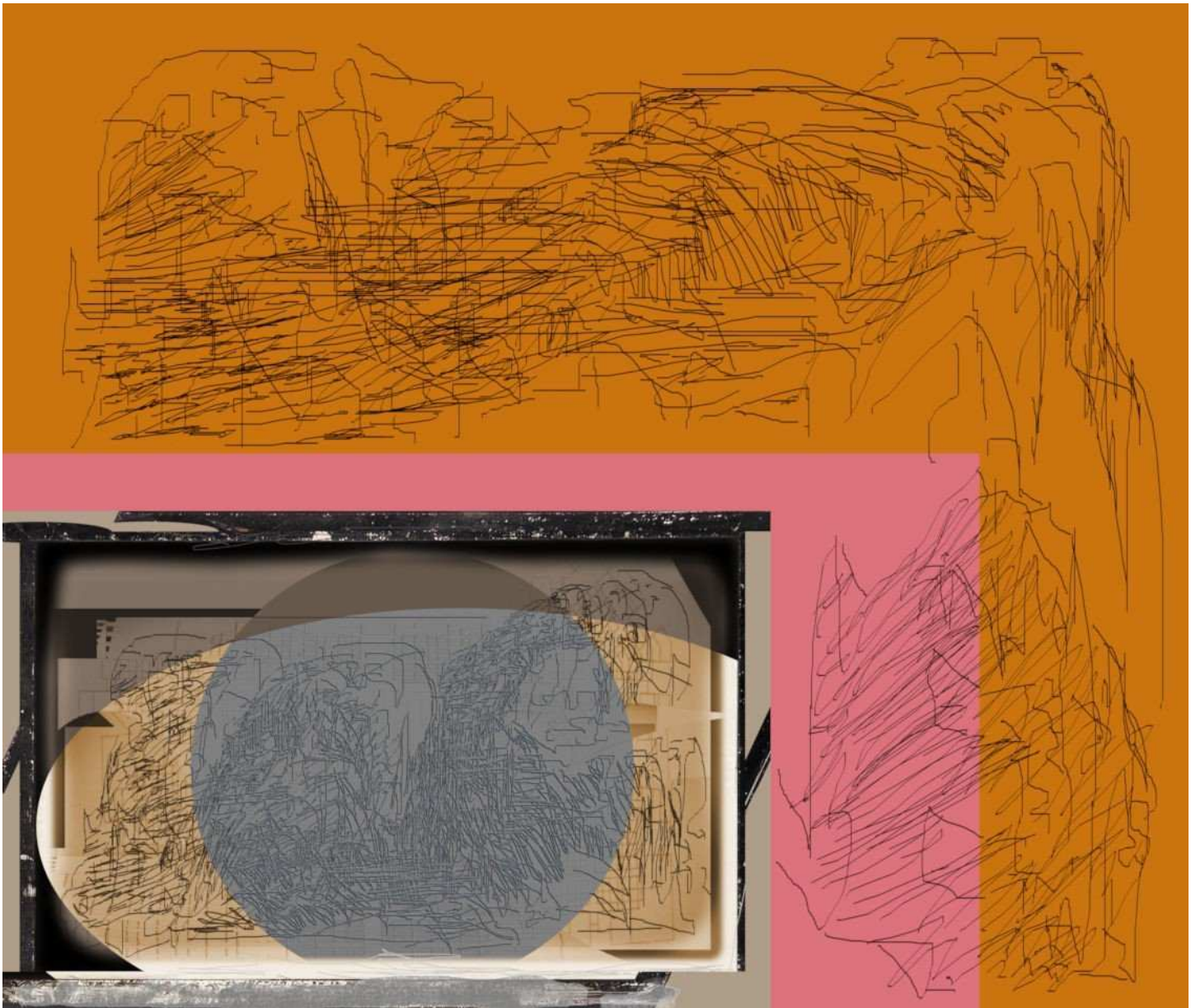
i.e. reckon







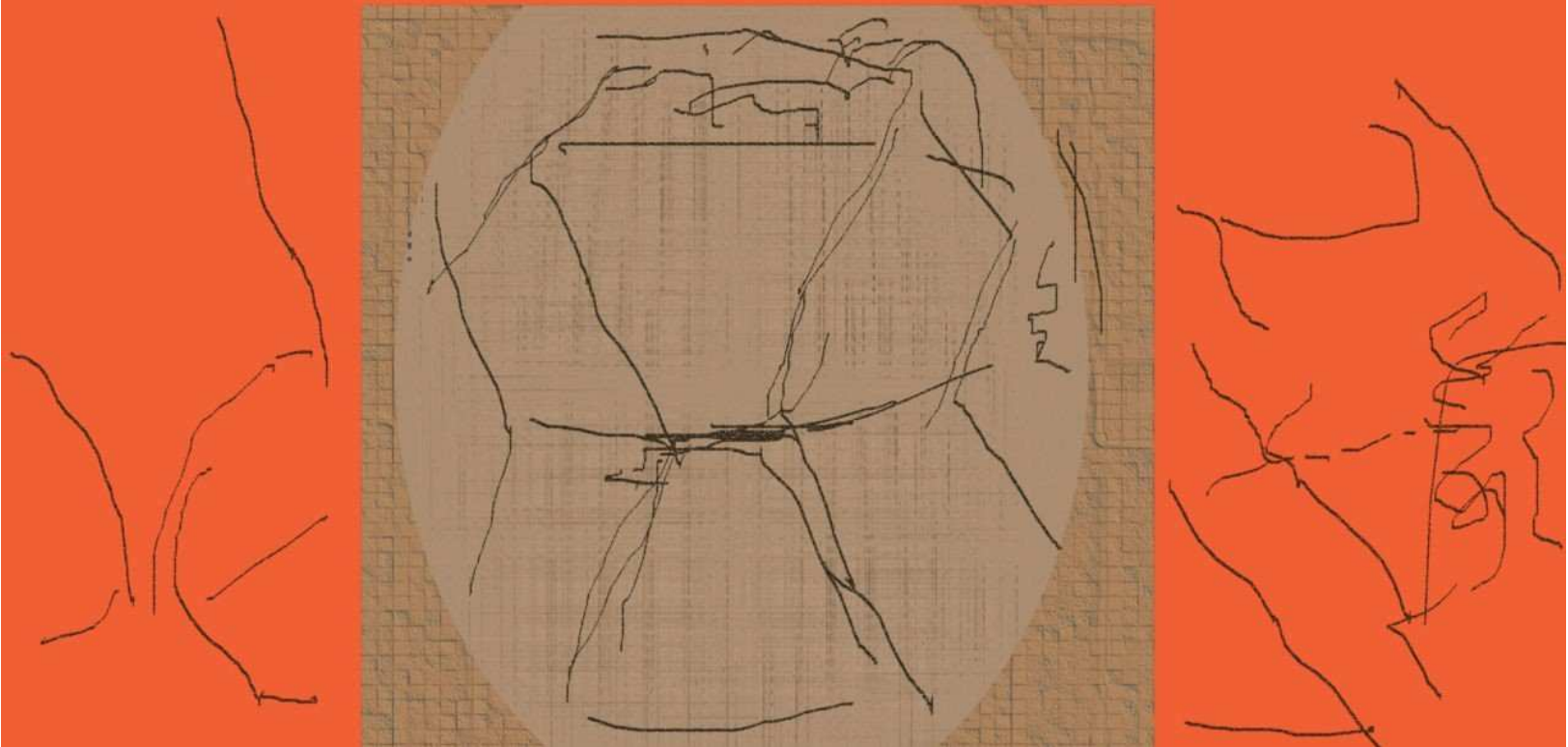










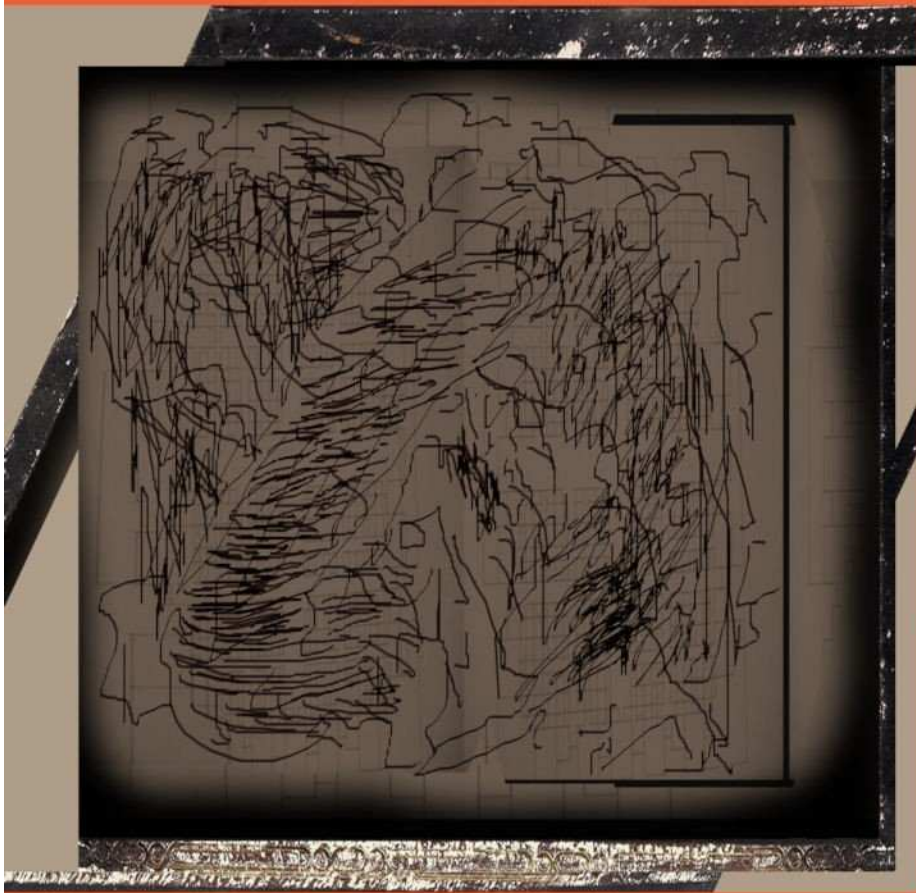


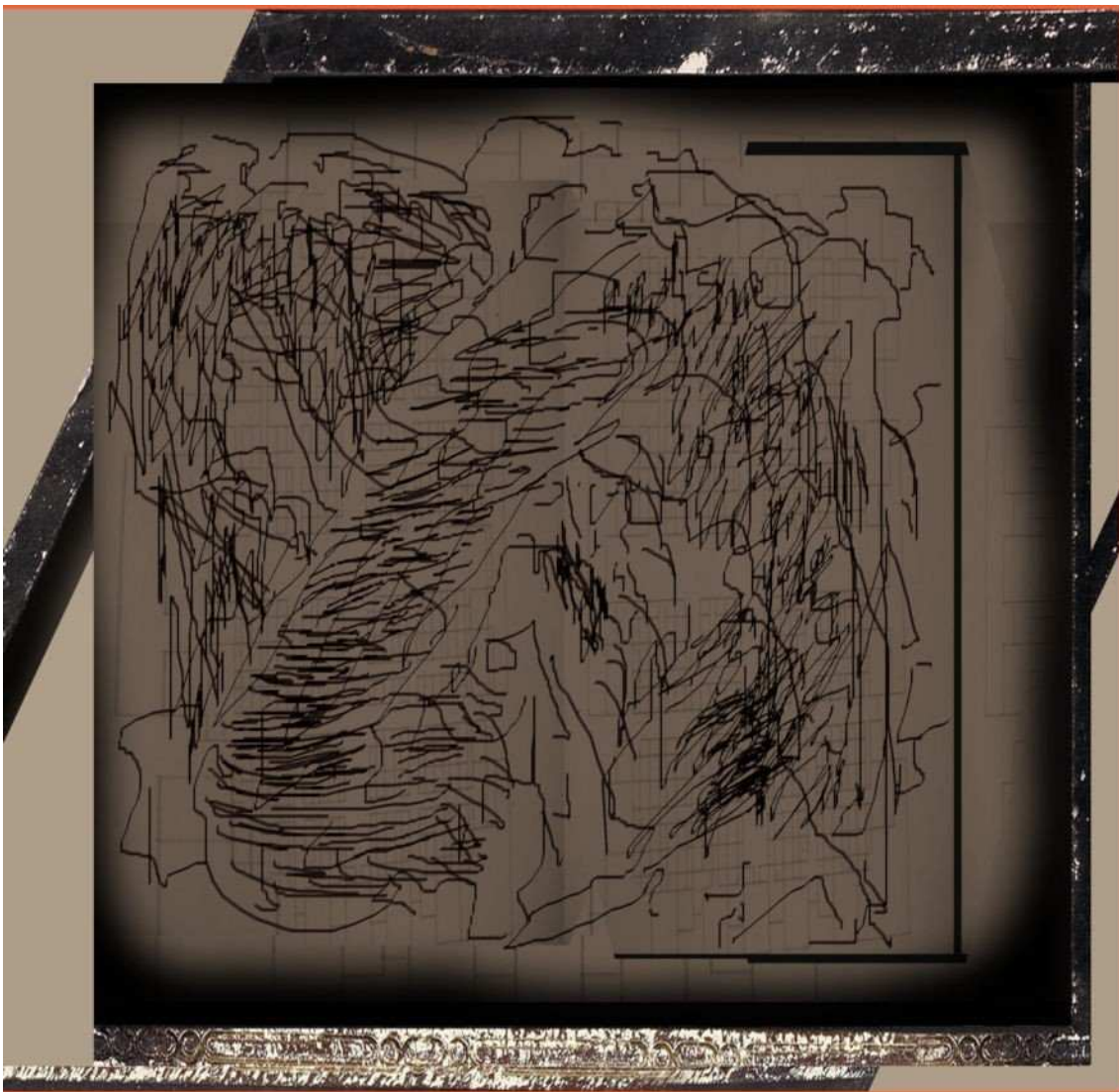


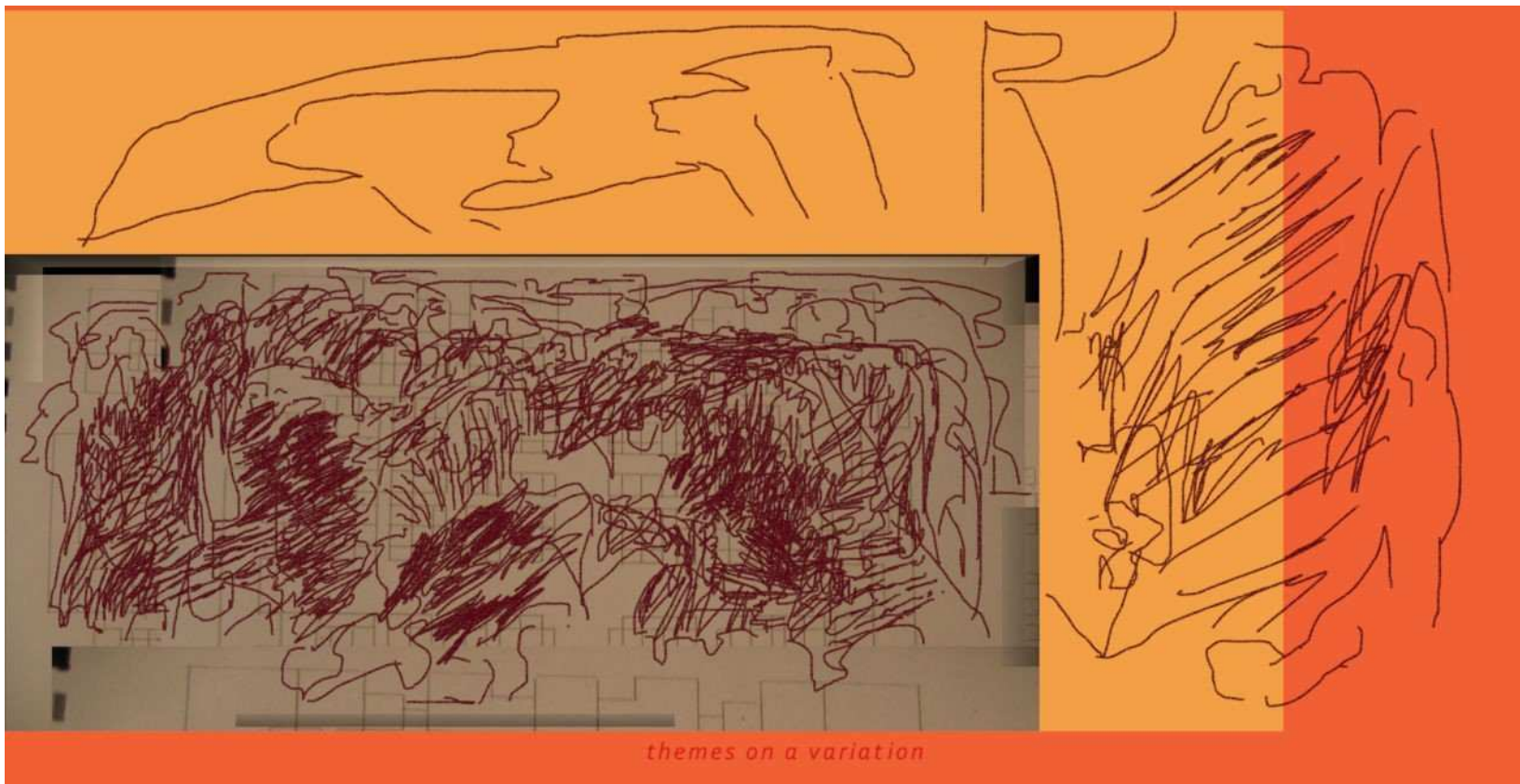






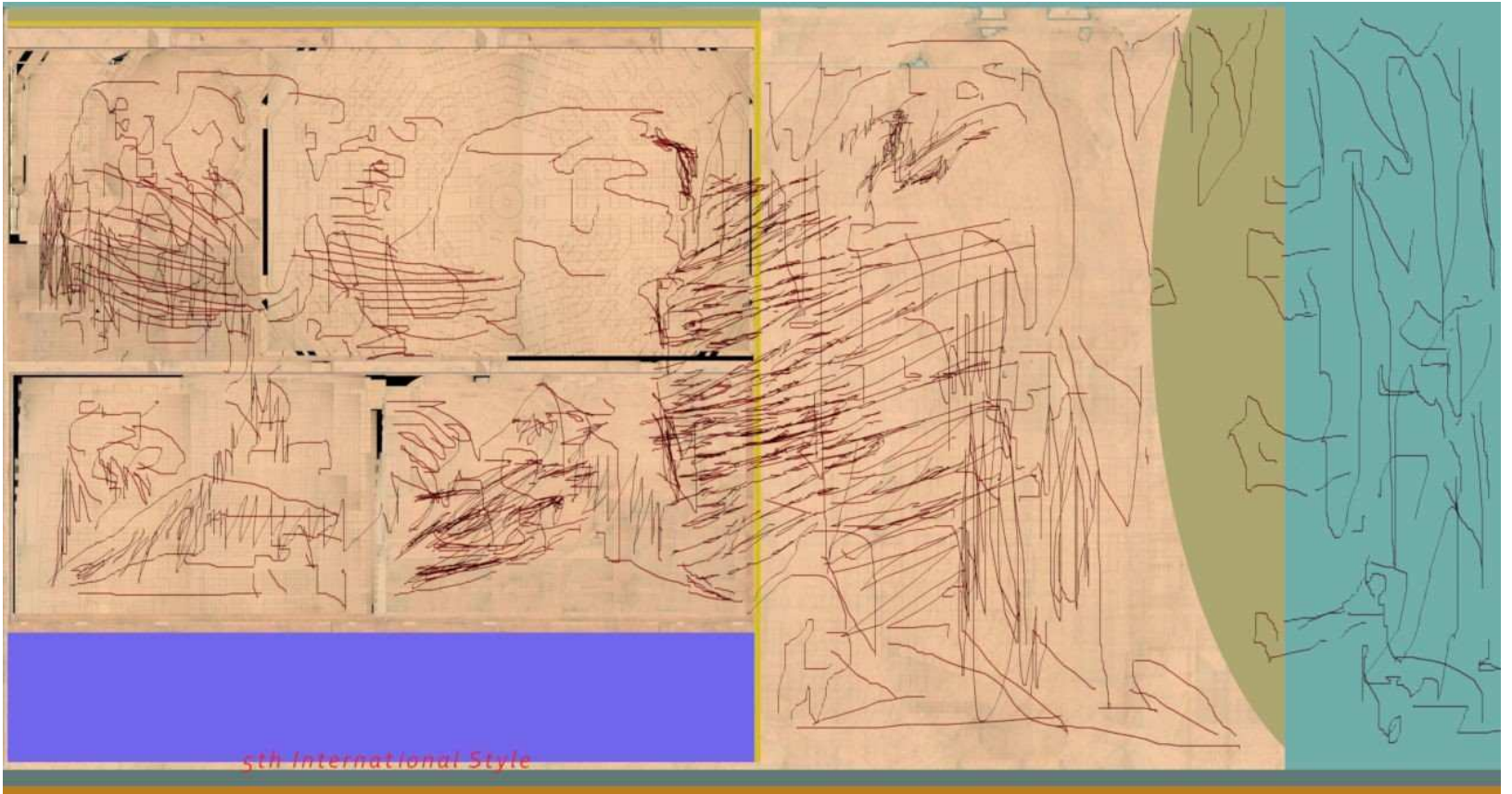






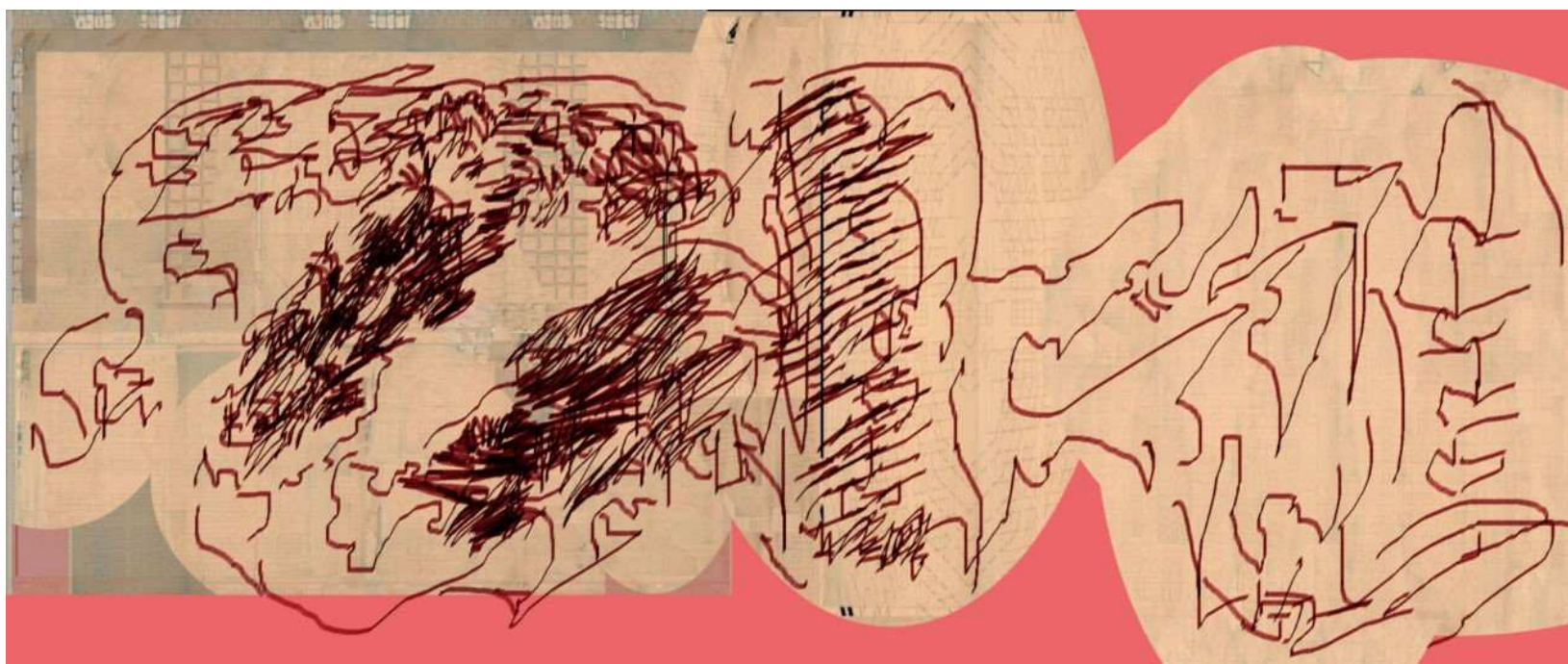
themes on a variation





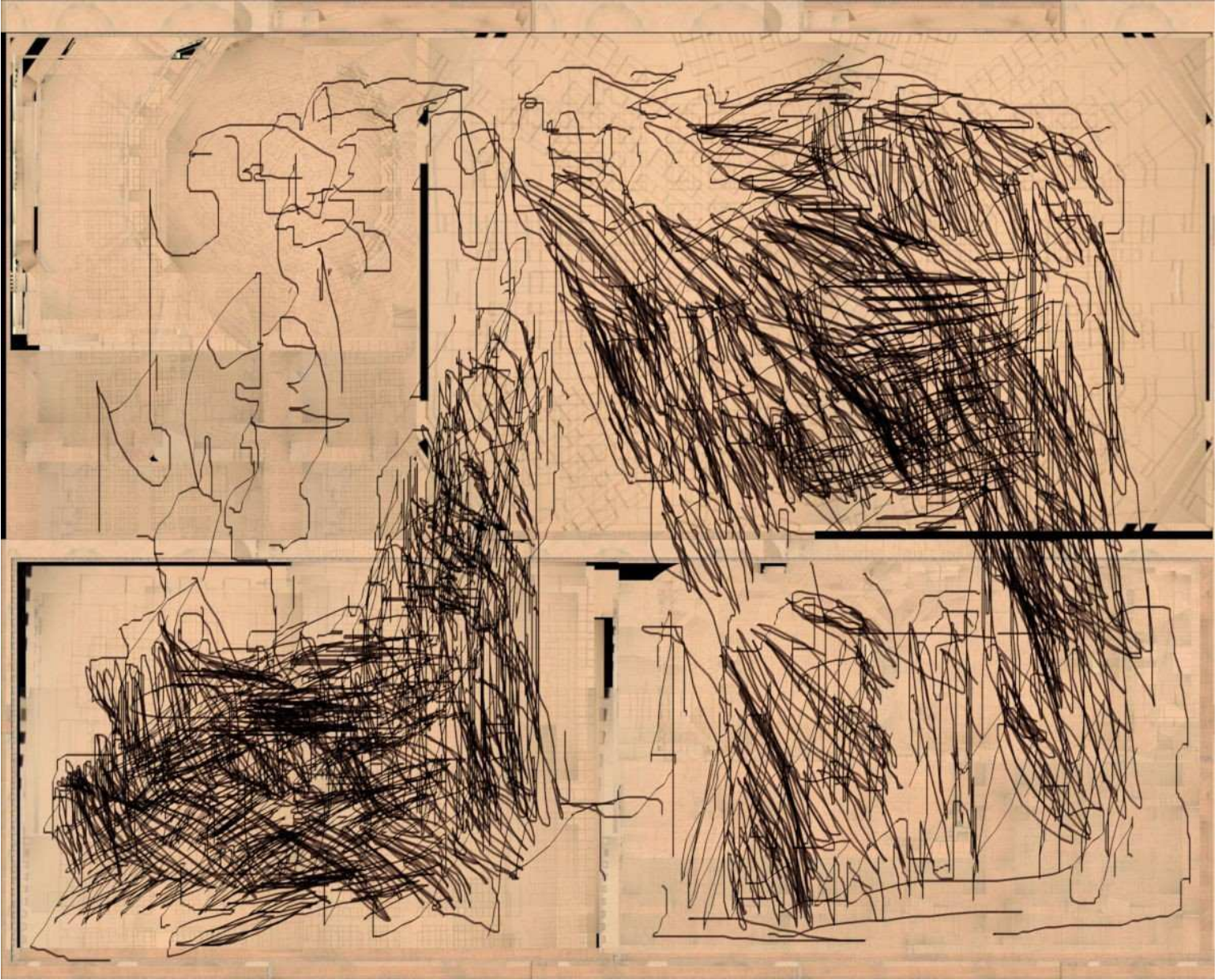
5th International Style

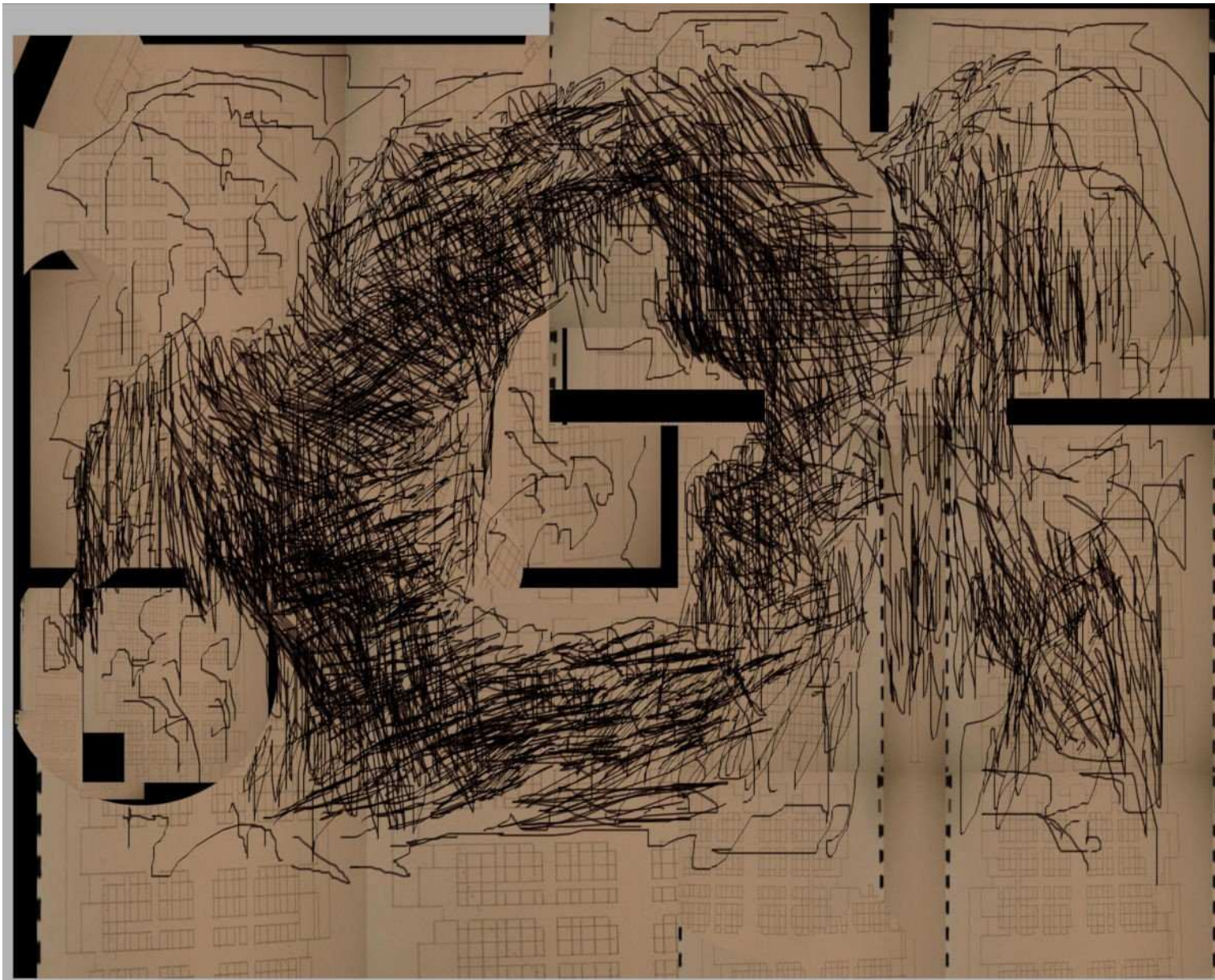


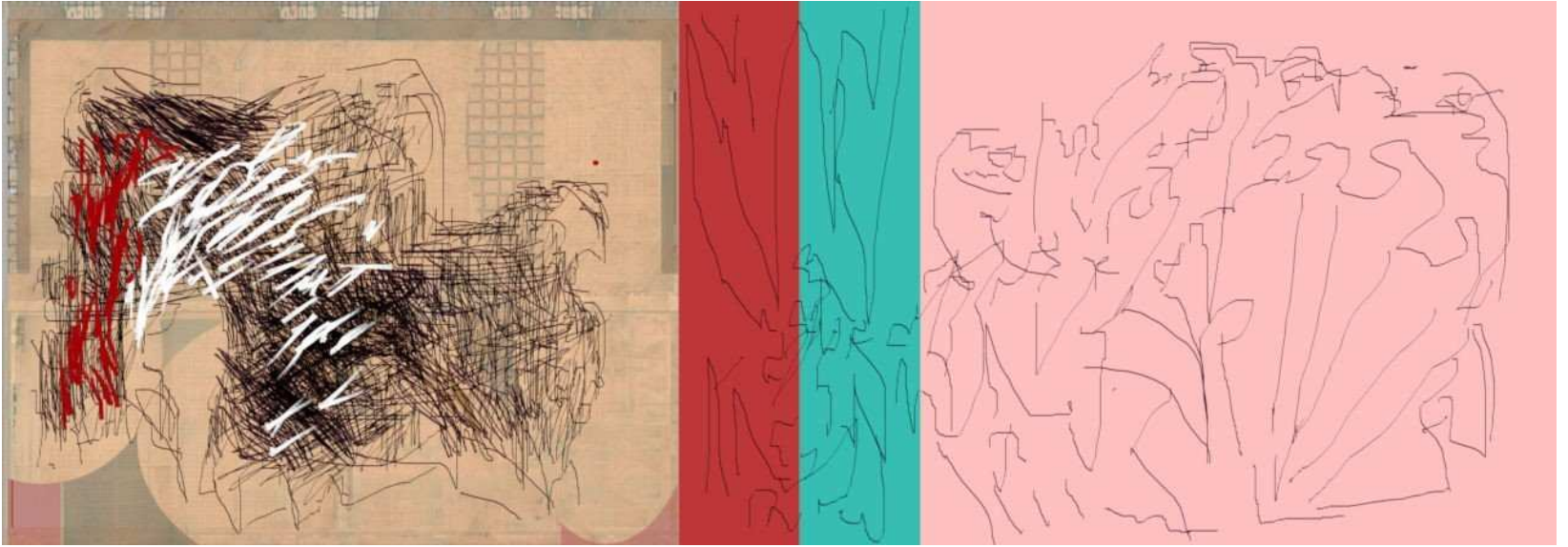


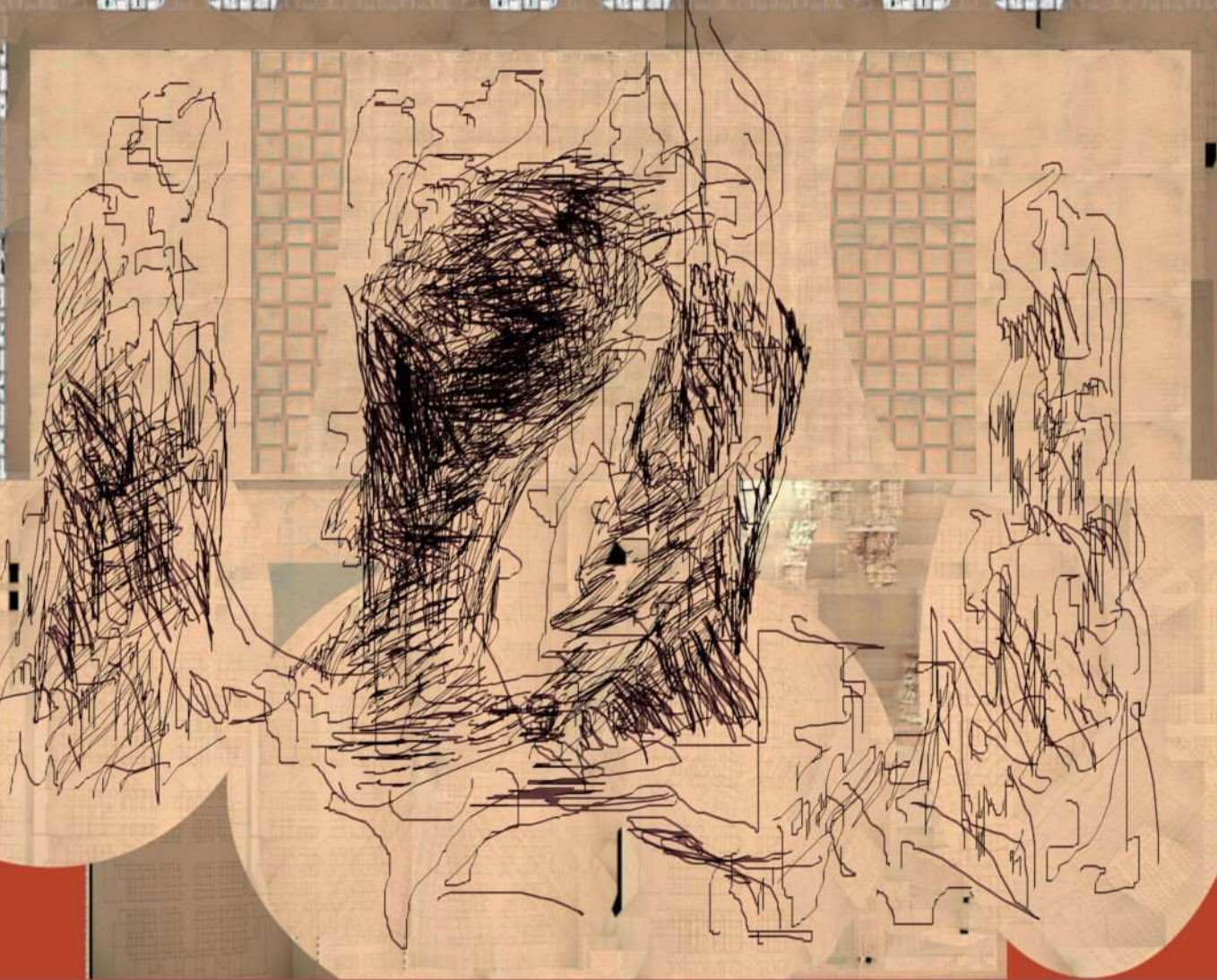


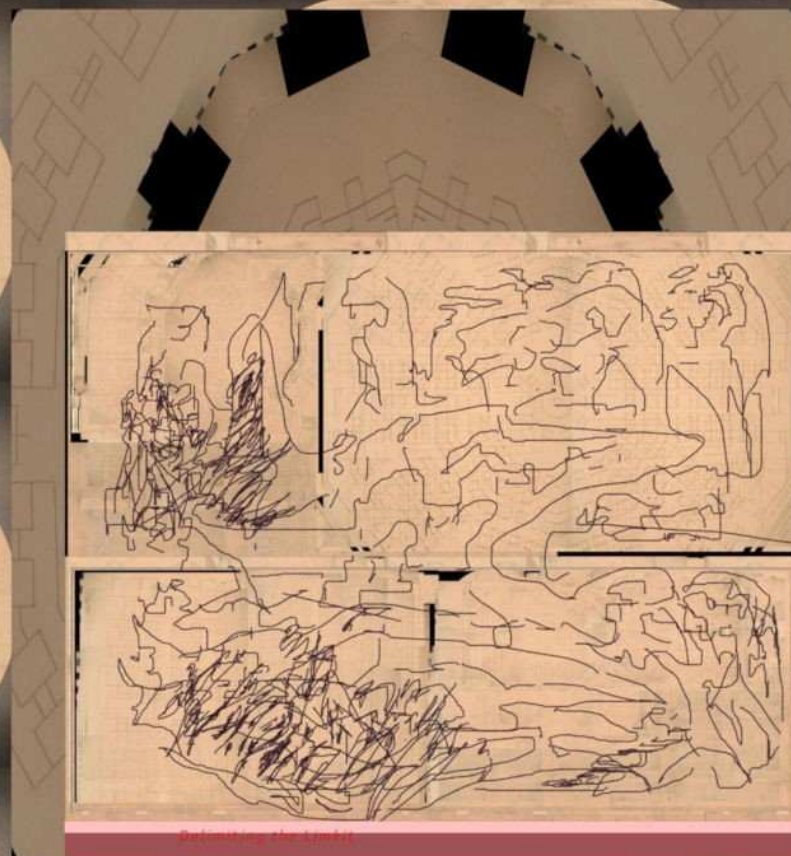
Andros Omen Anthropos Lumen

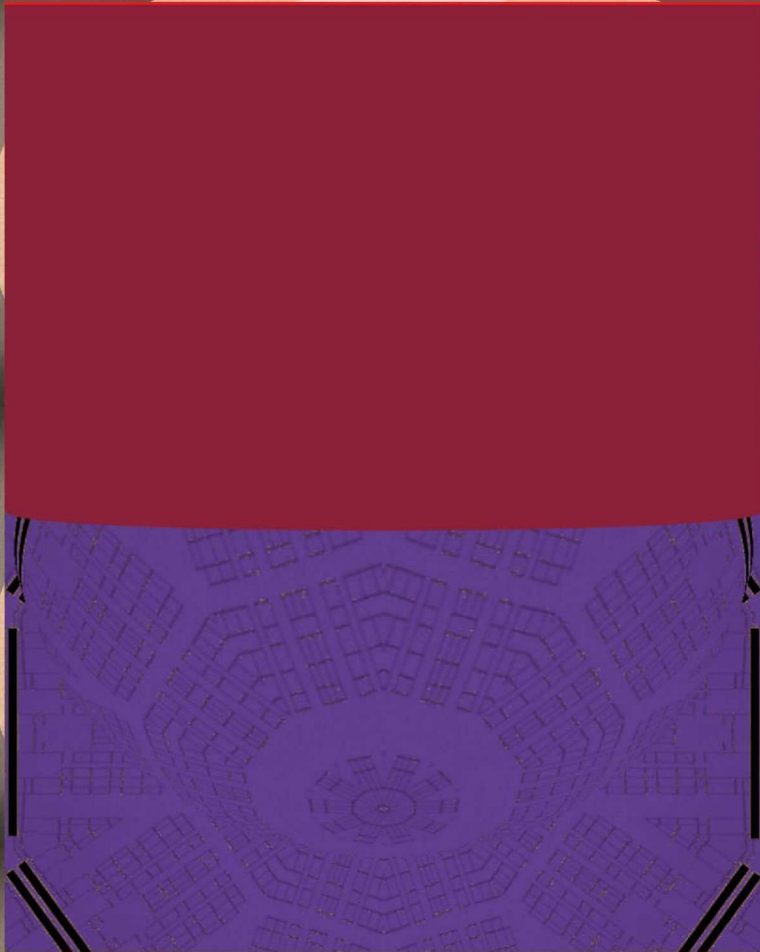


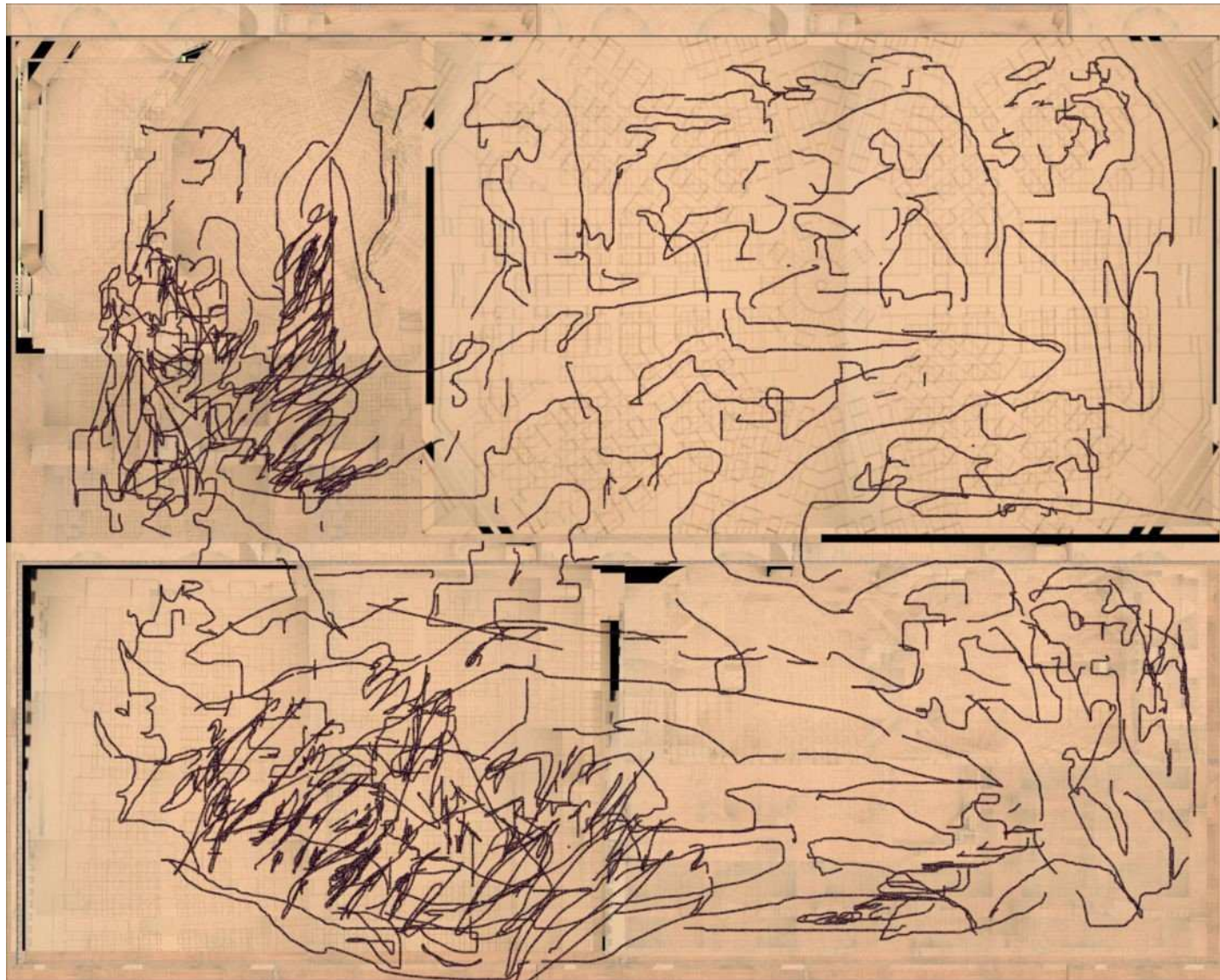




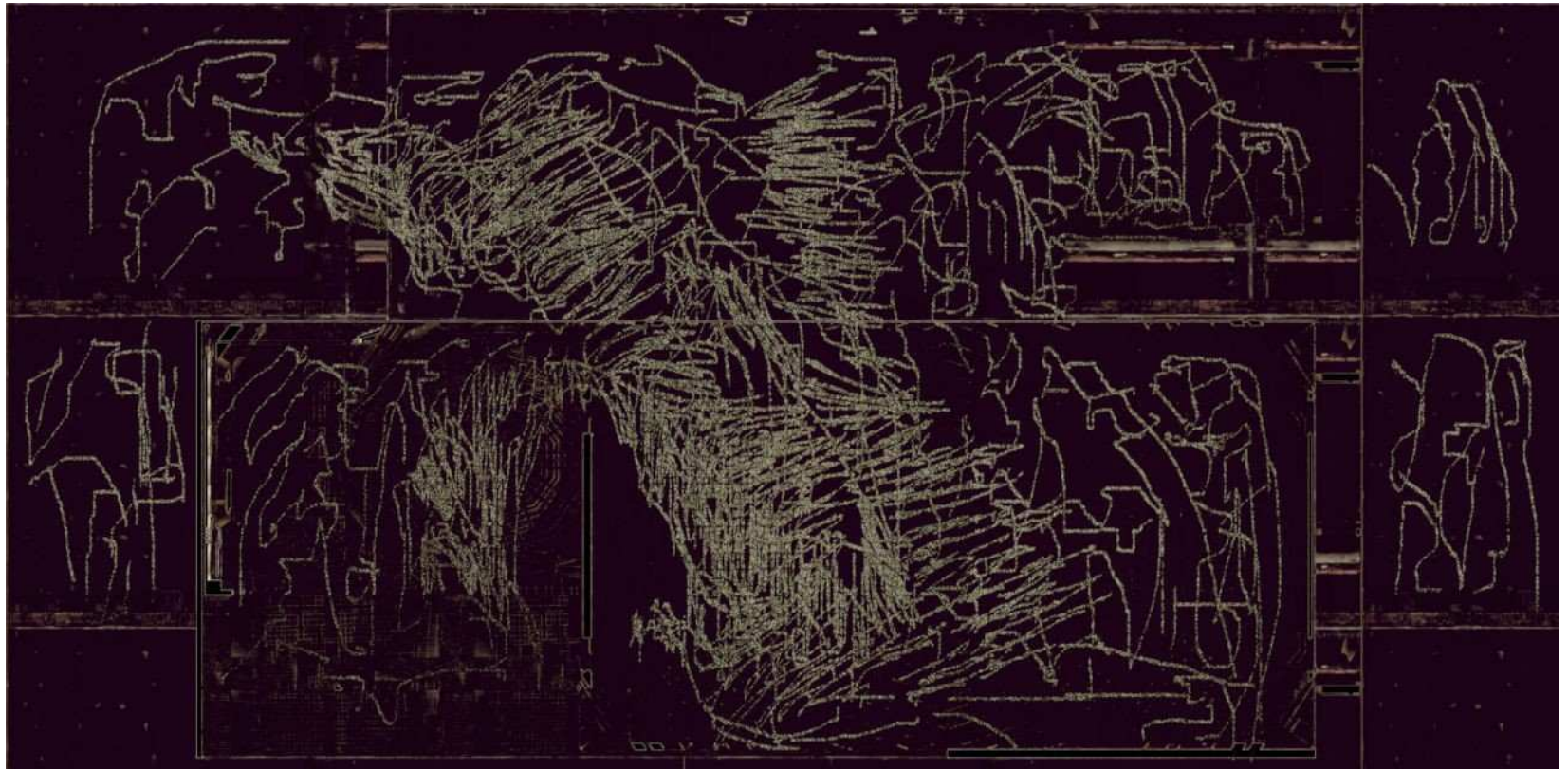


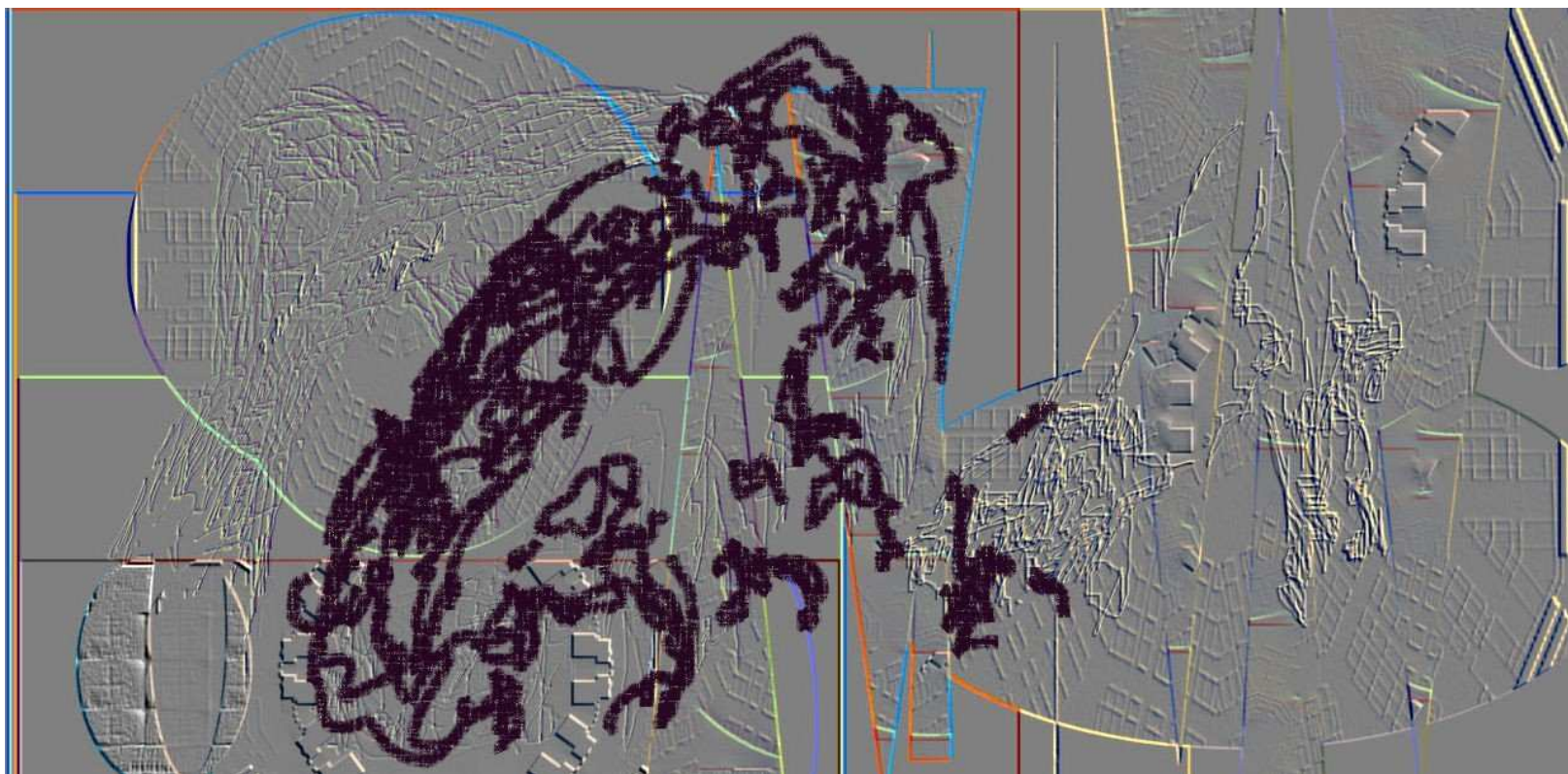


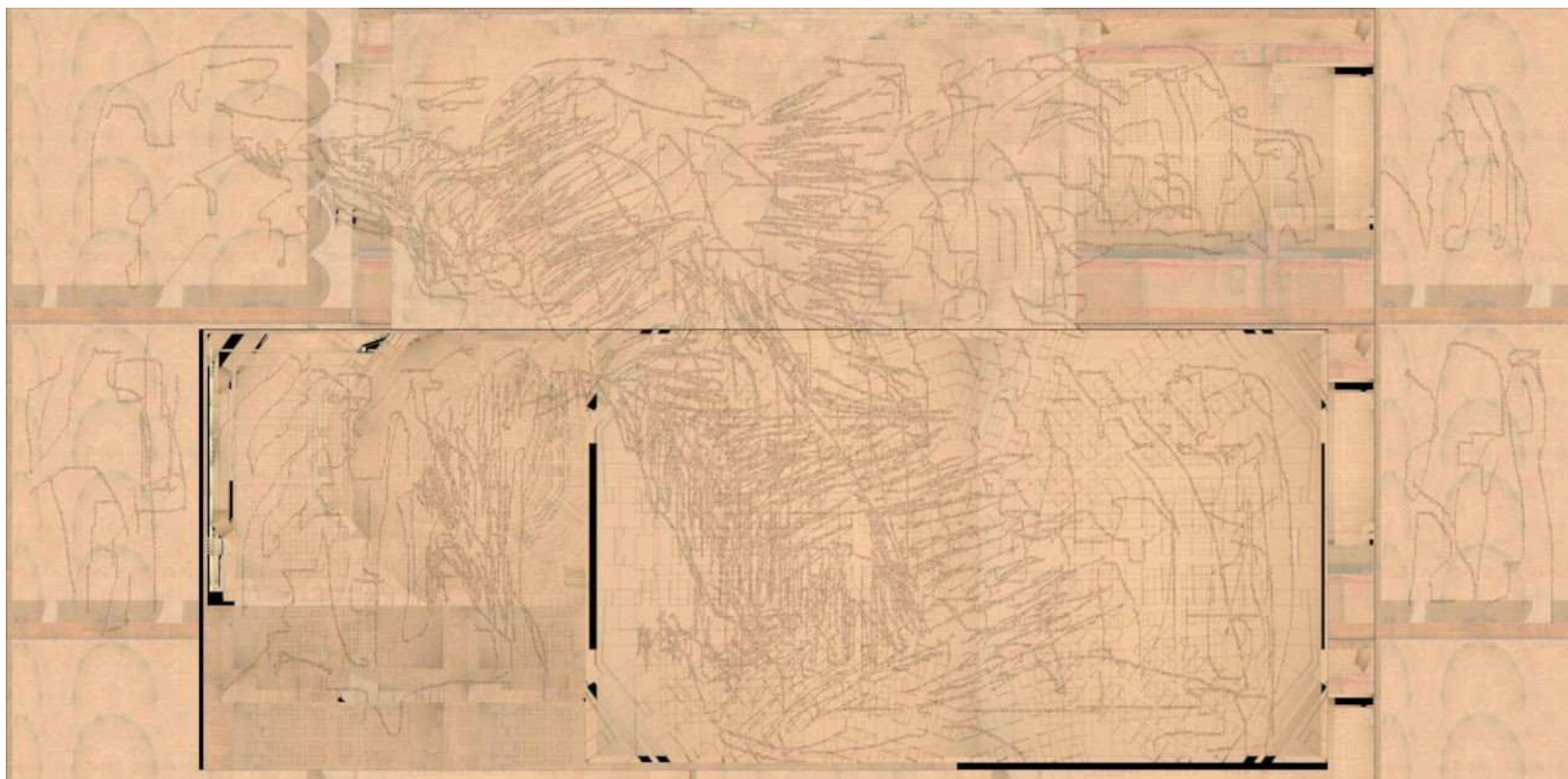


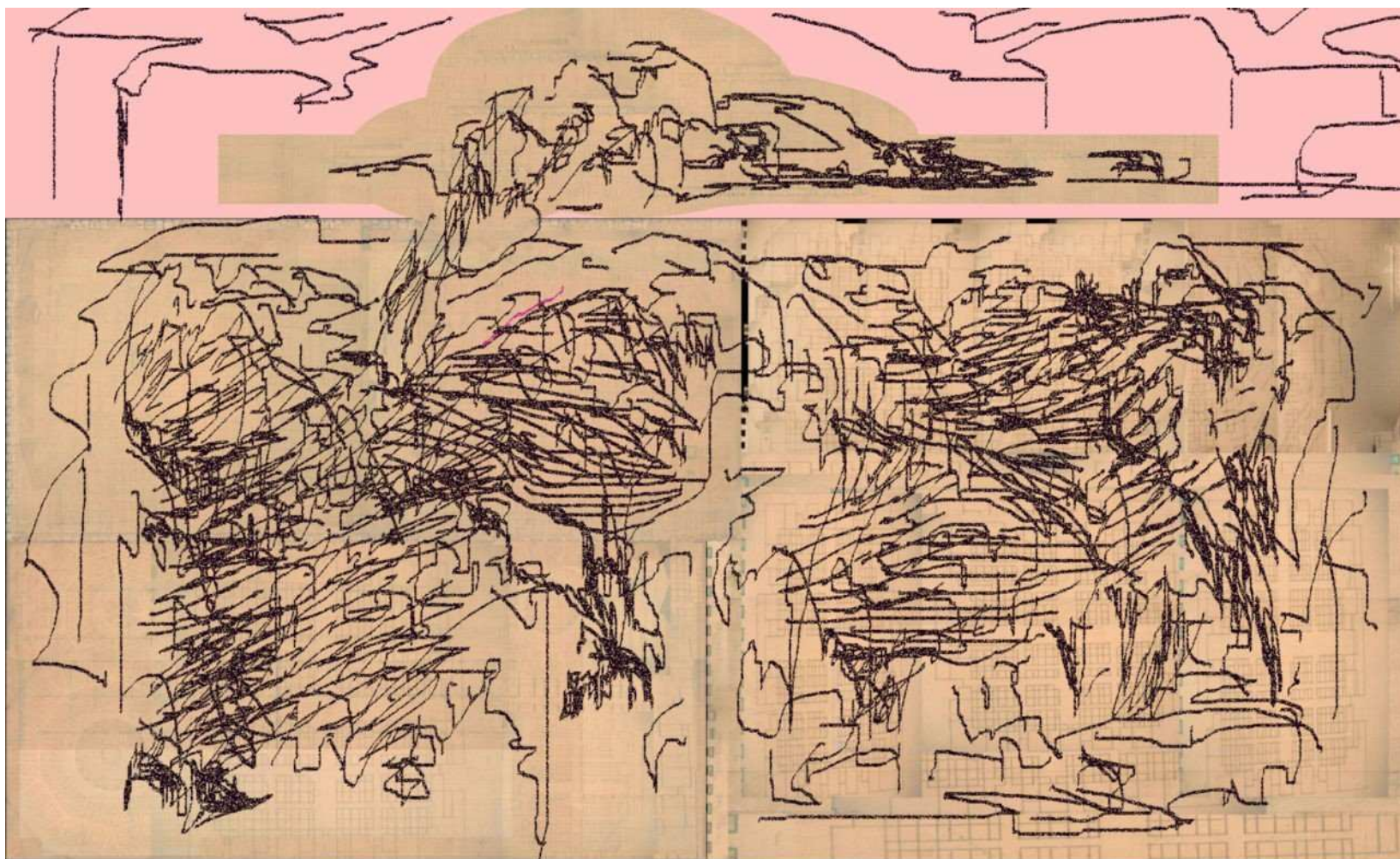


Delimiting the Limkit

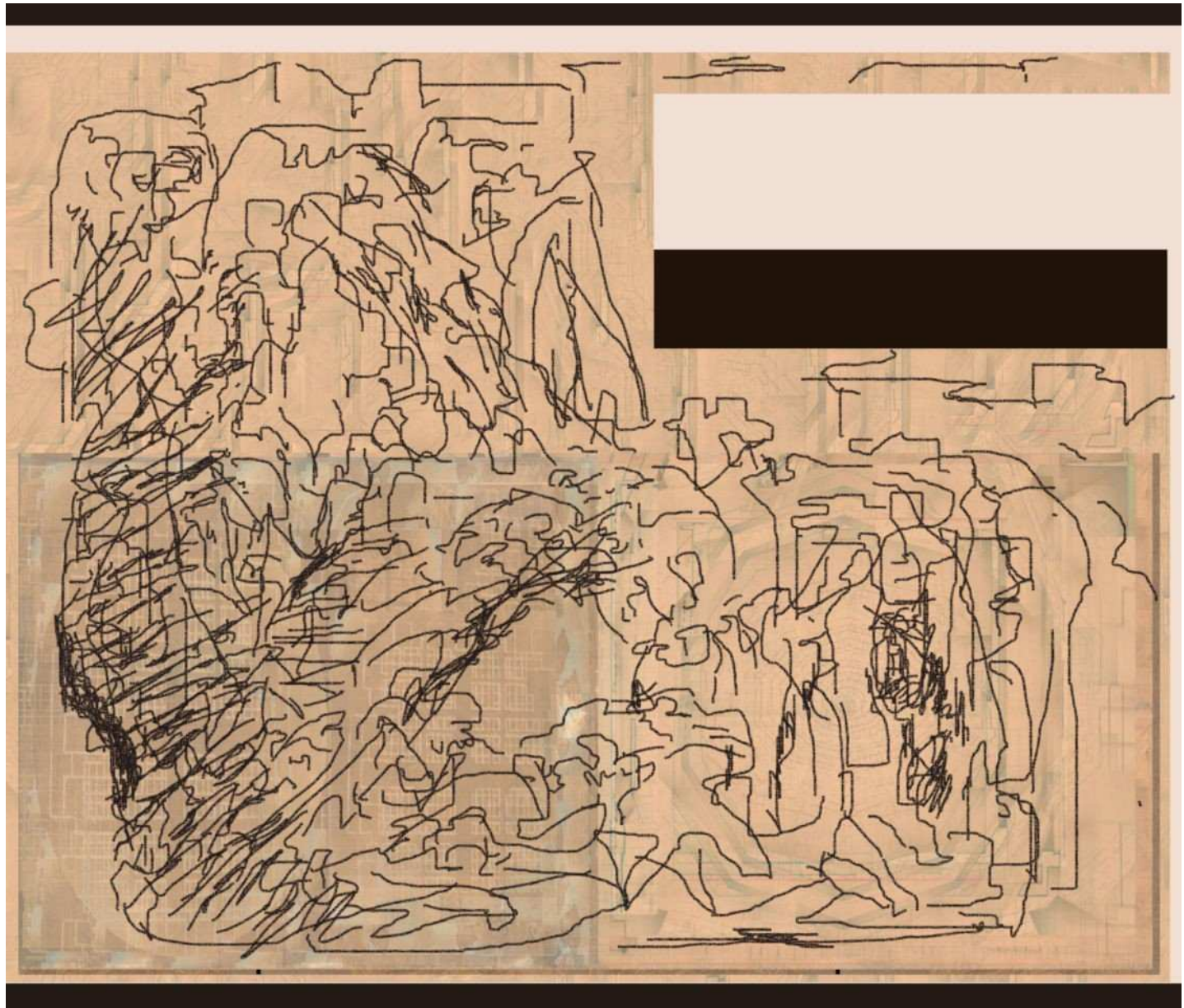










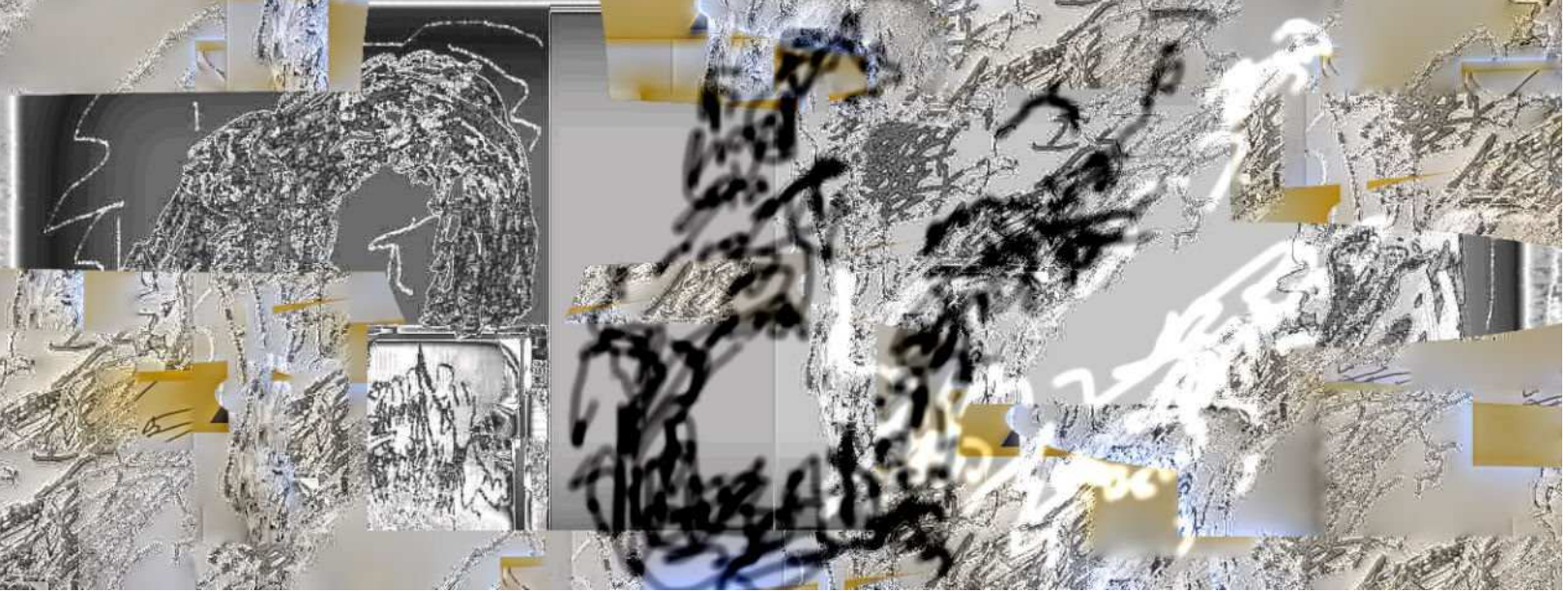


















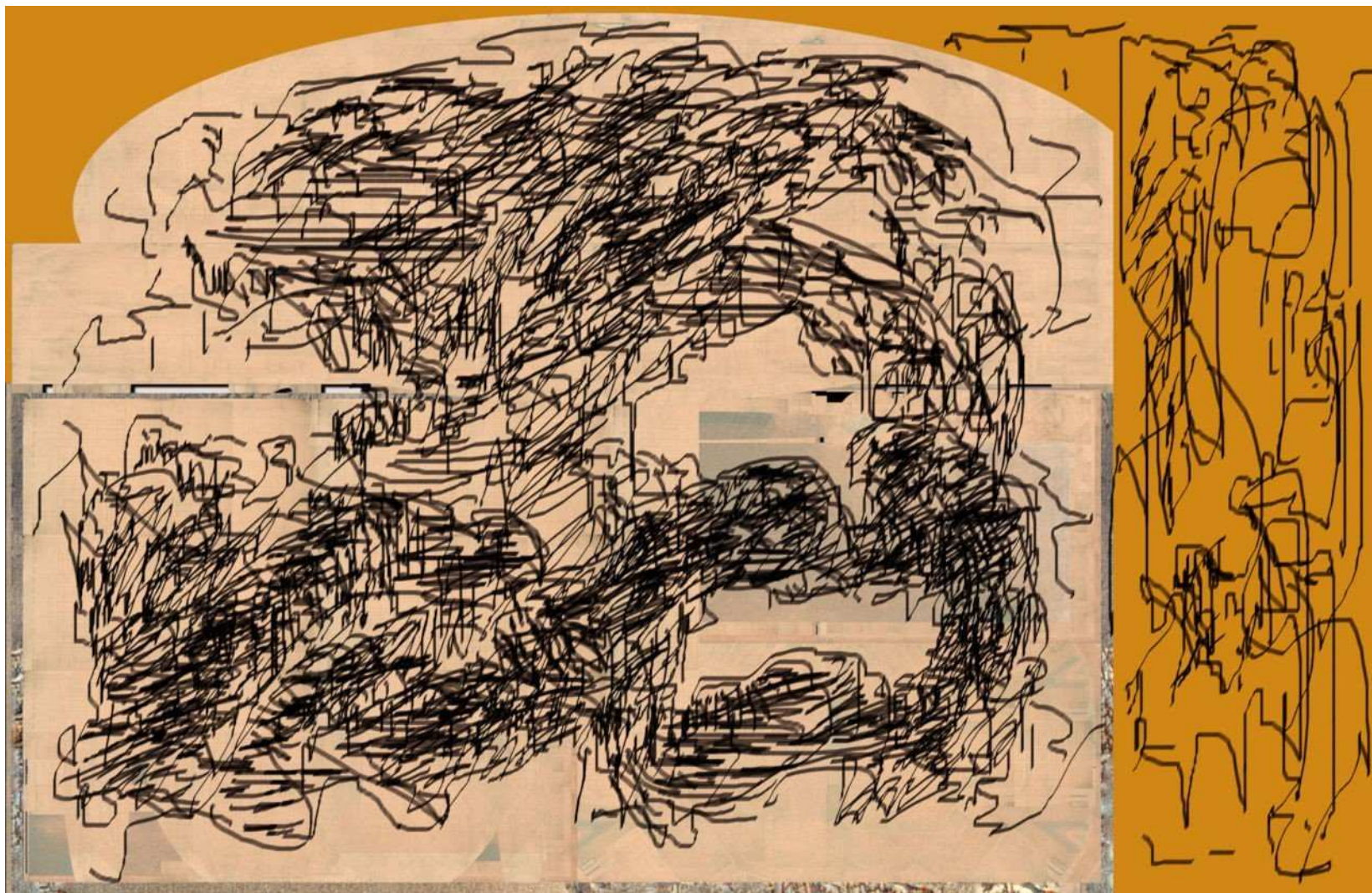


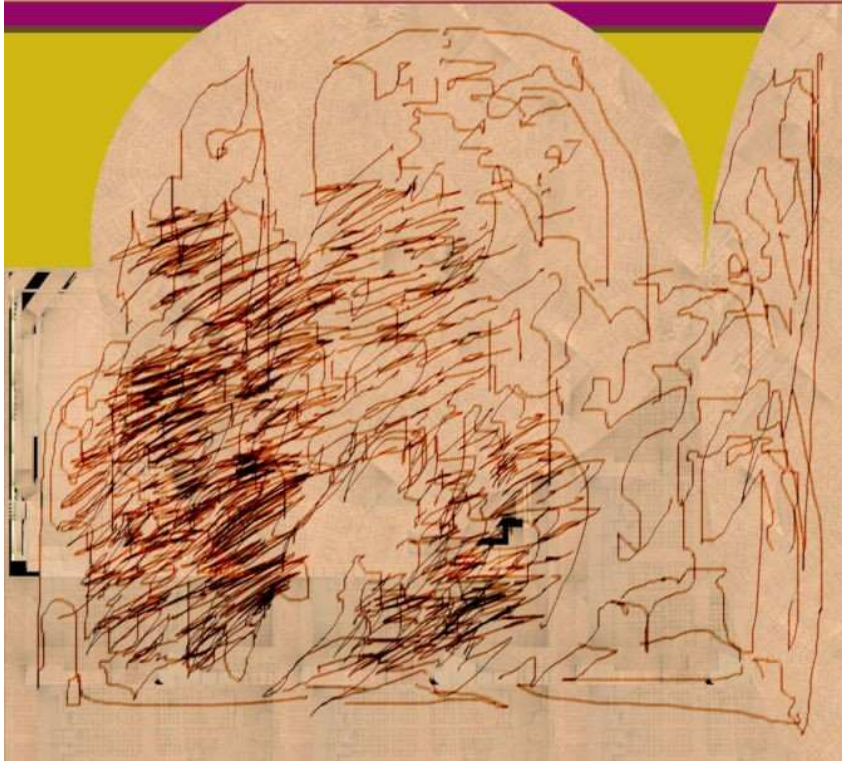


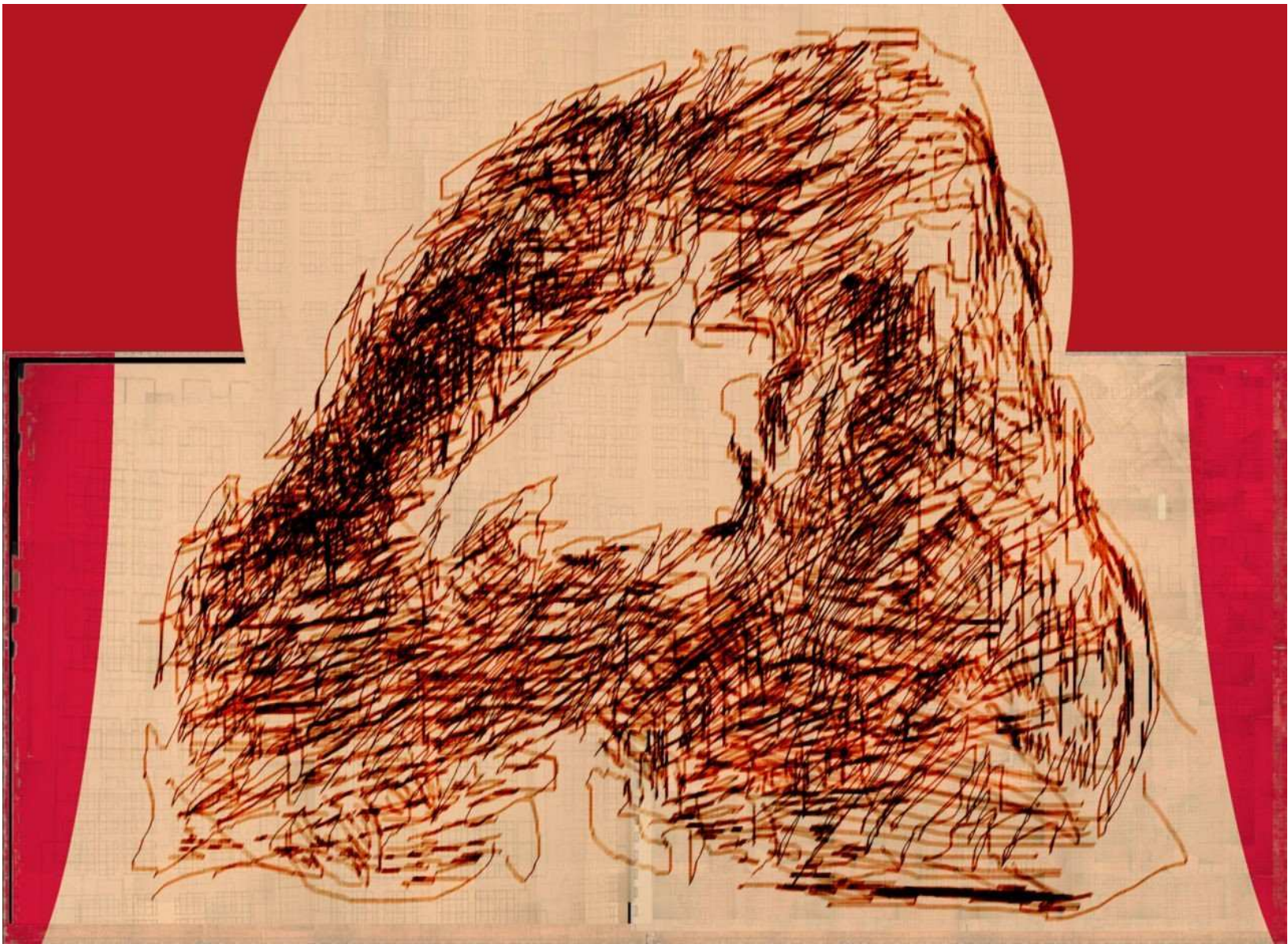






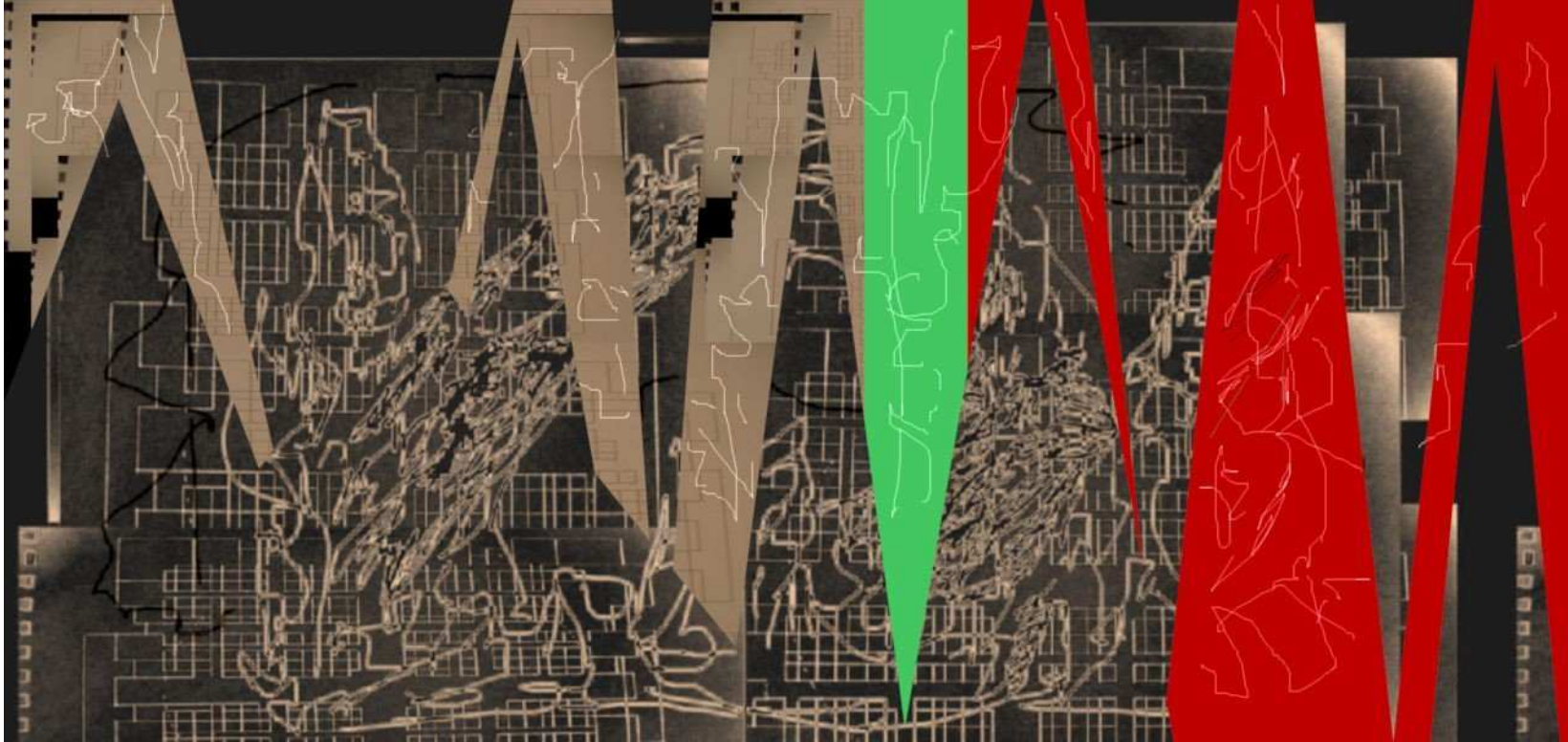


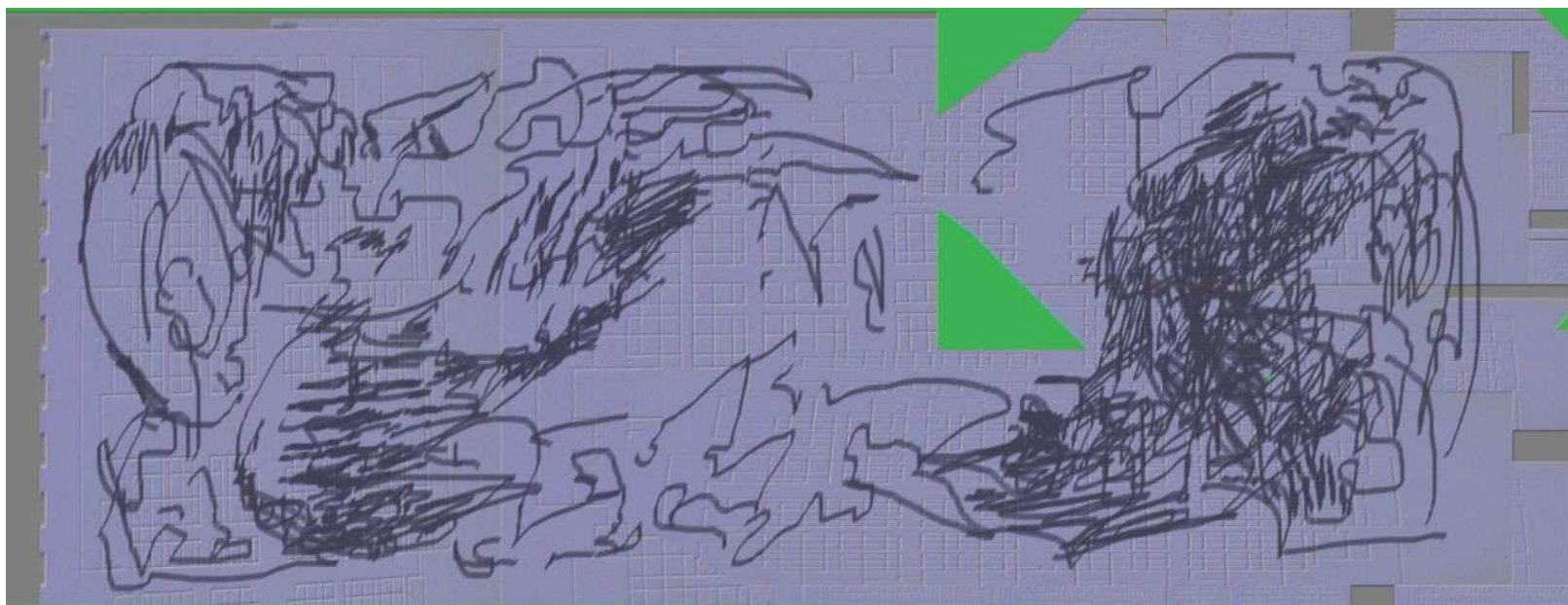


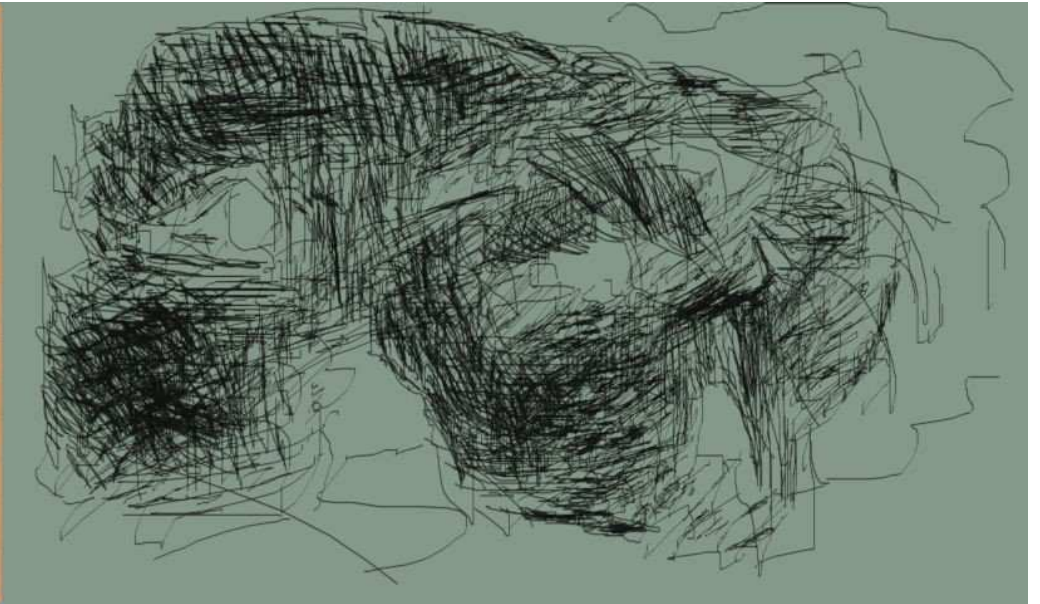




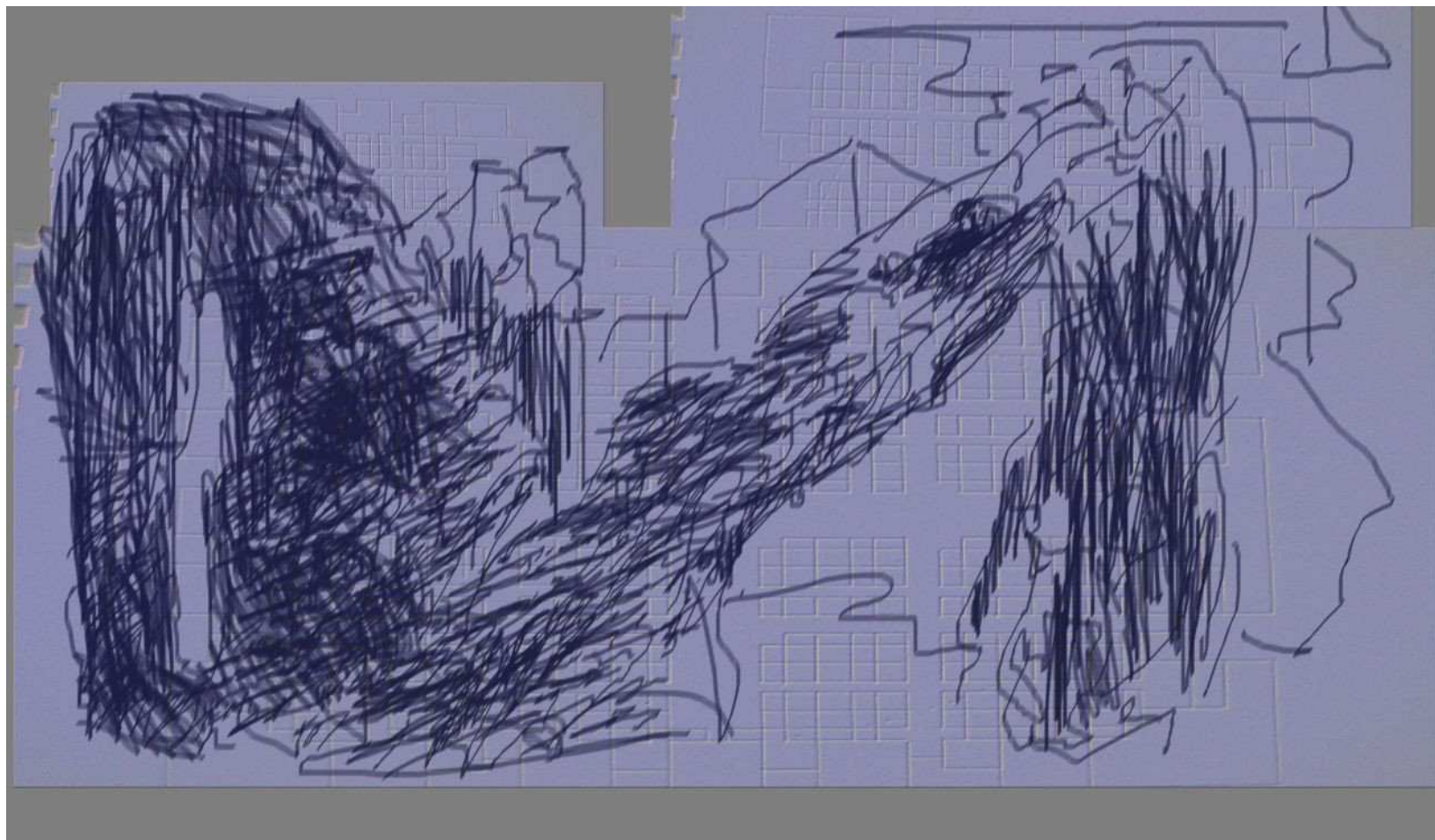


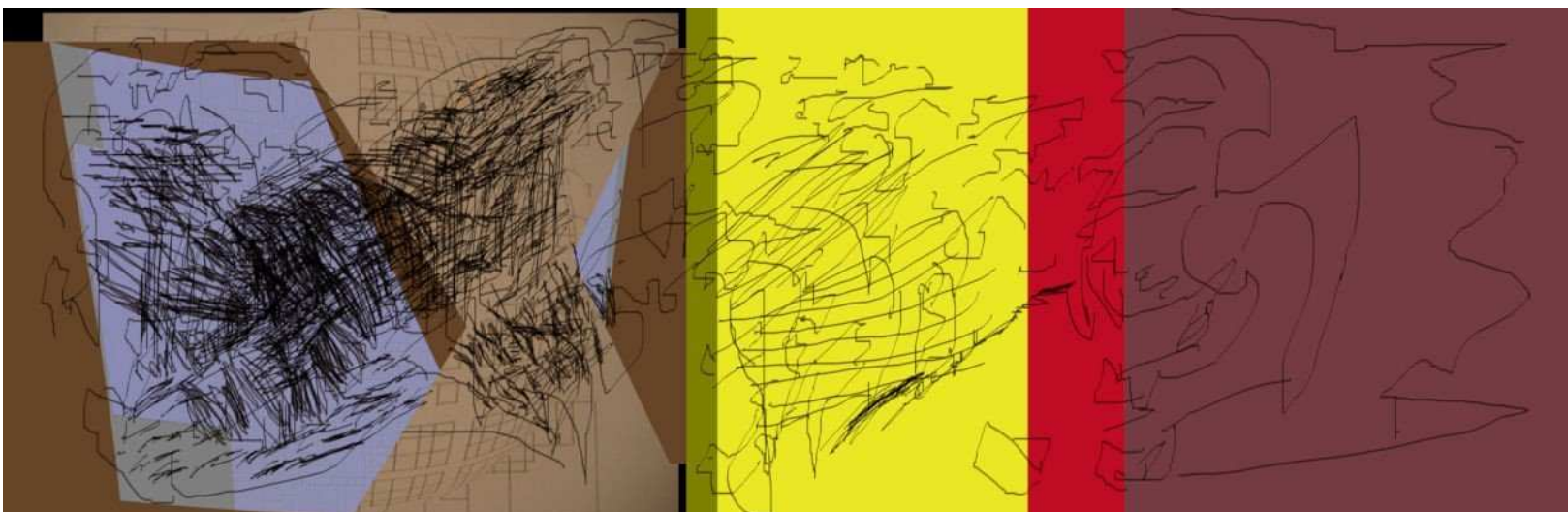




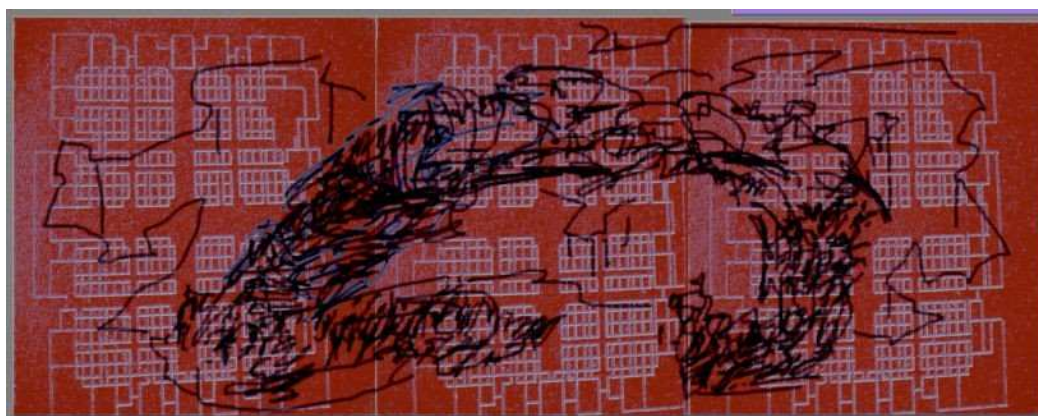


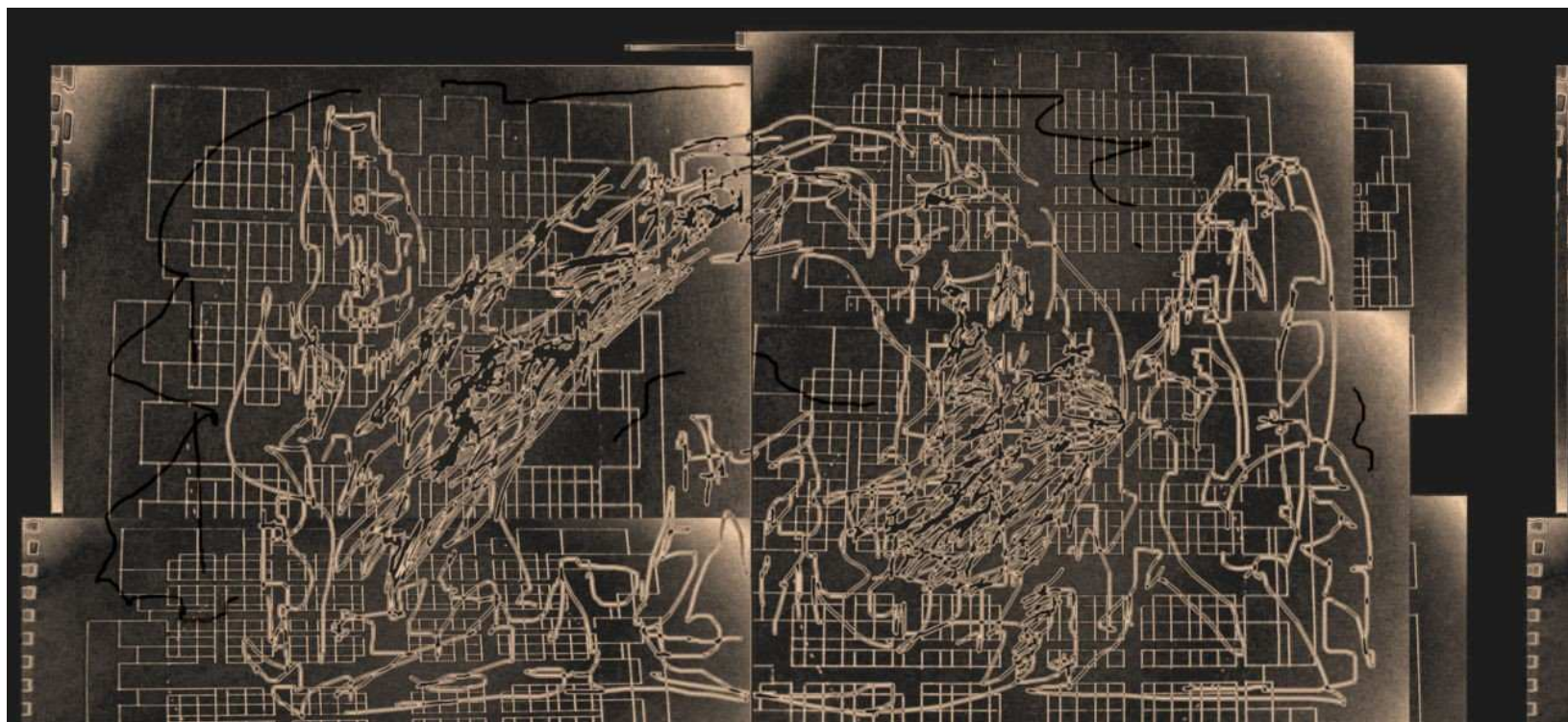




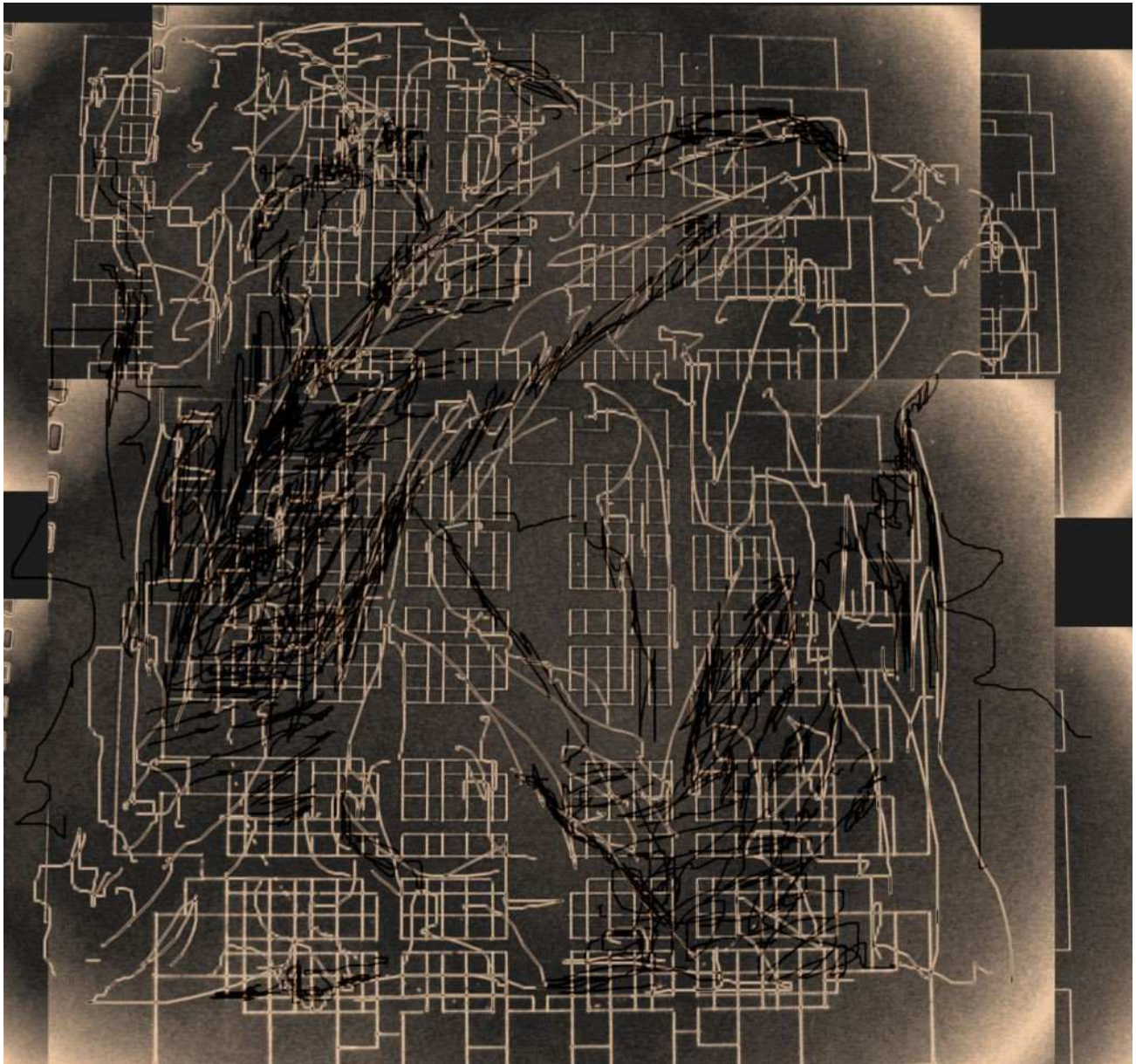


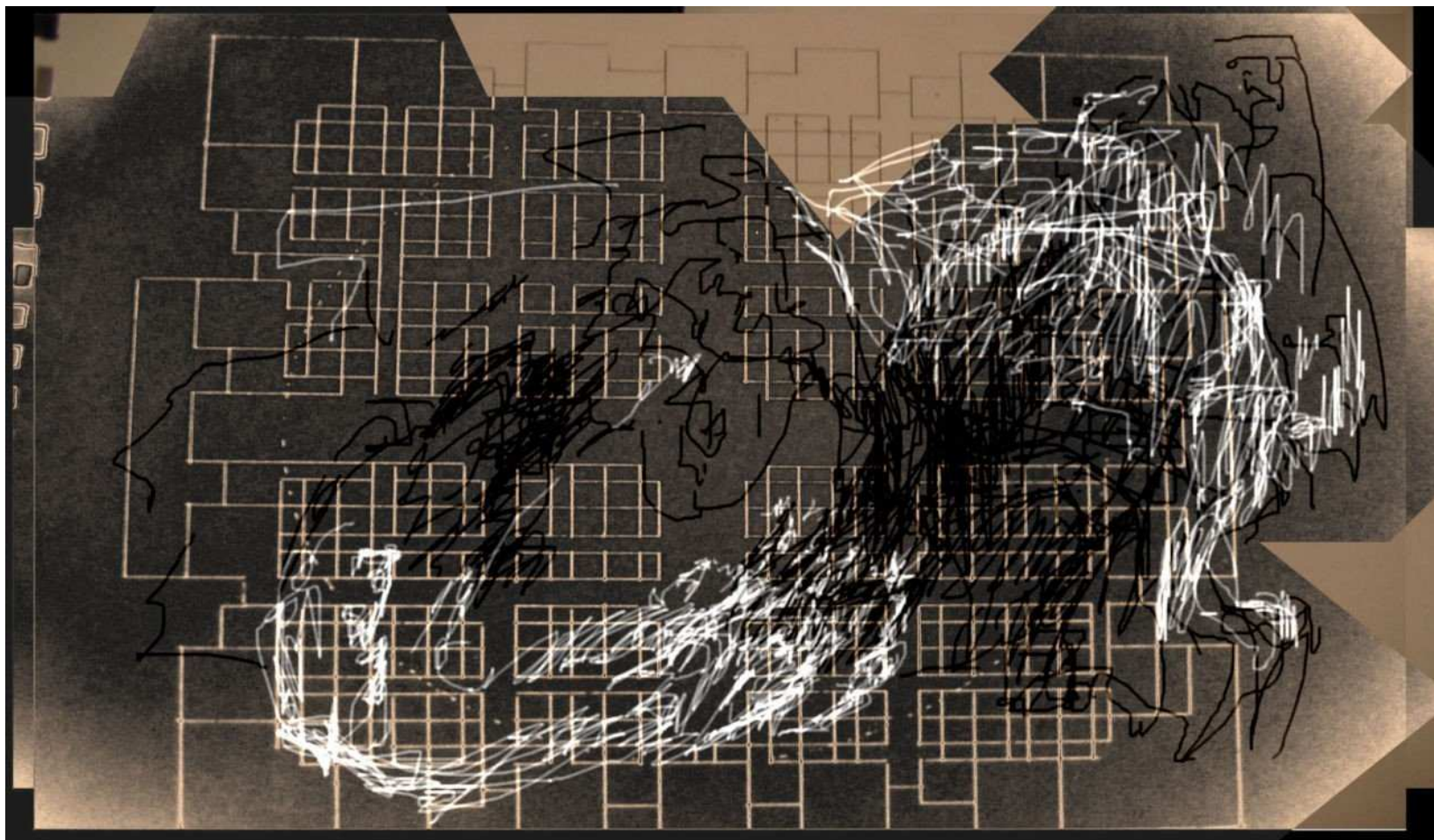




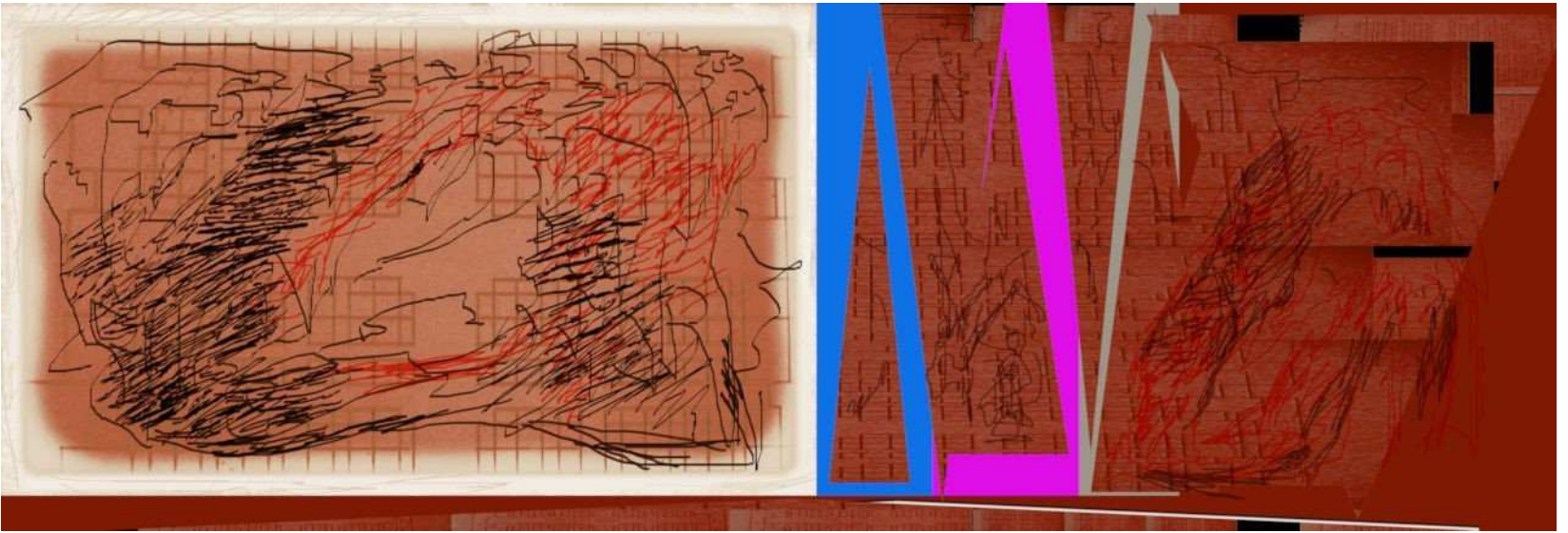


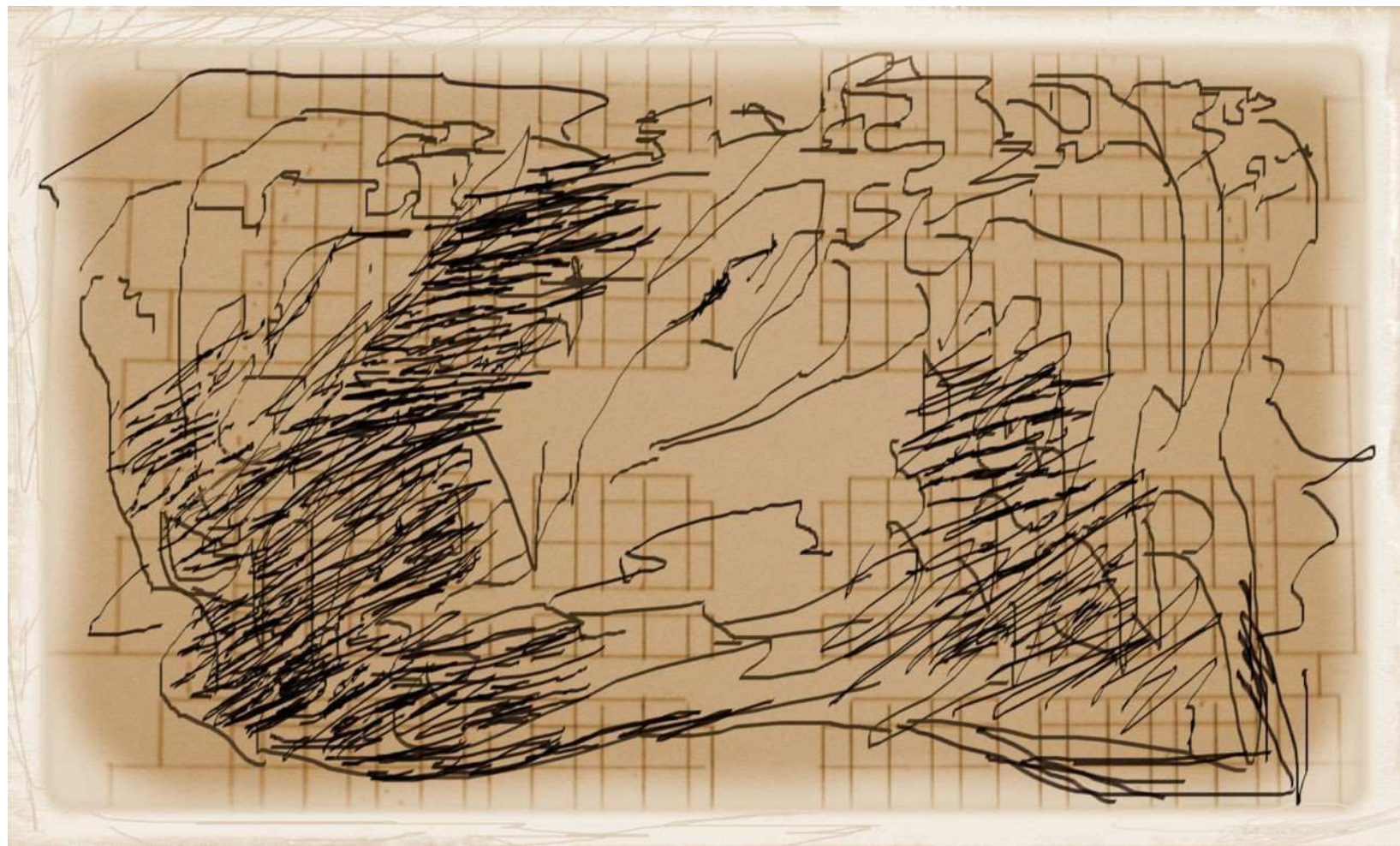




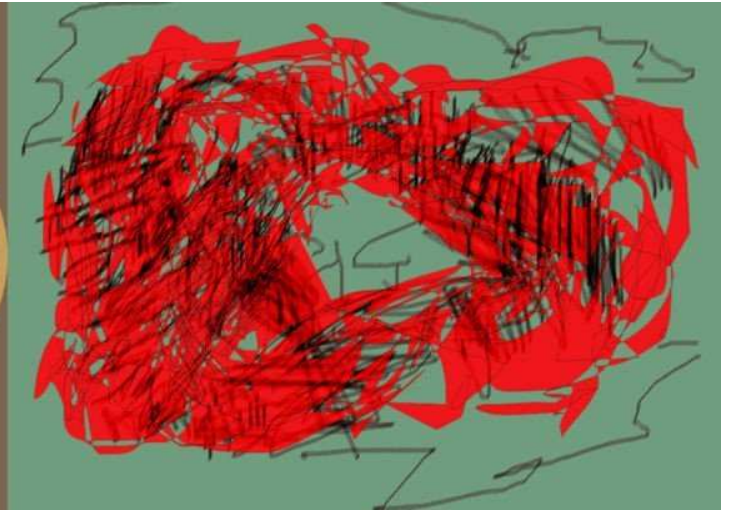
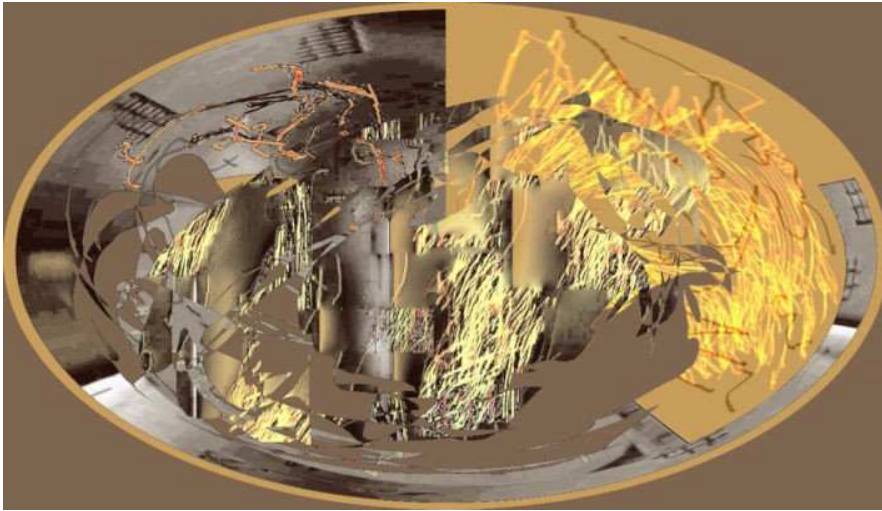


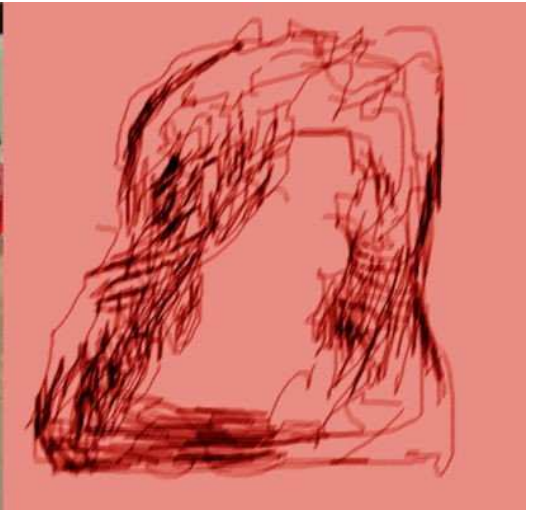


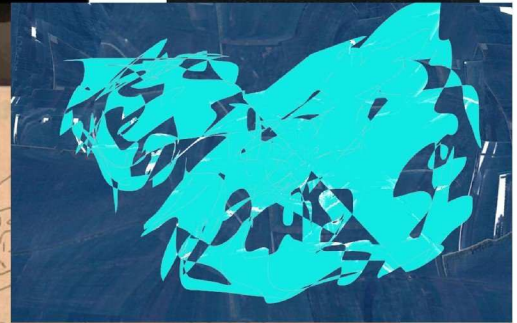
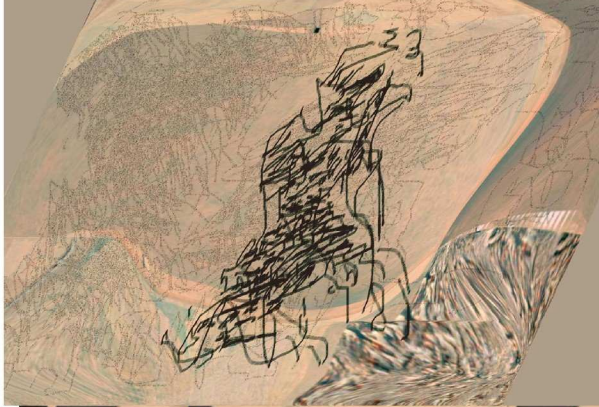




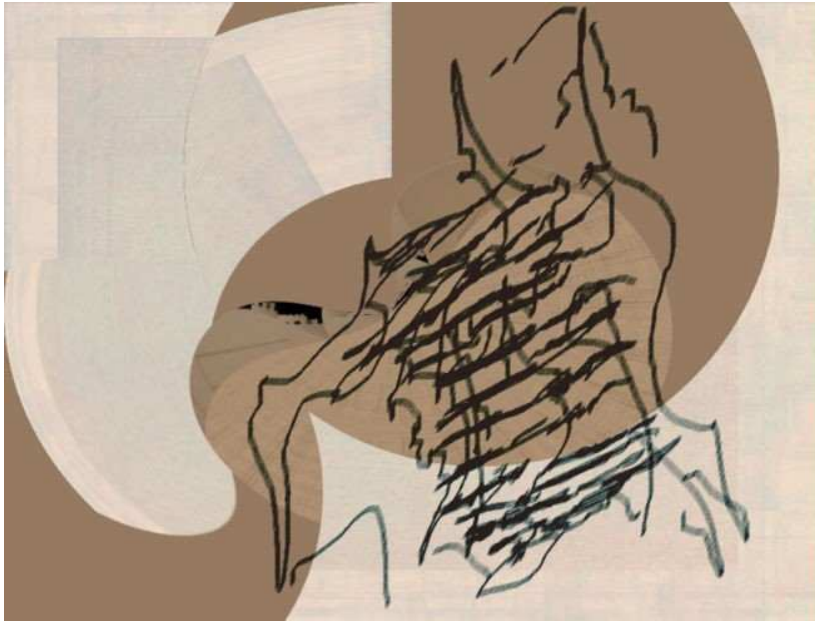


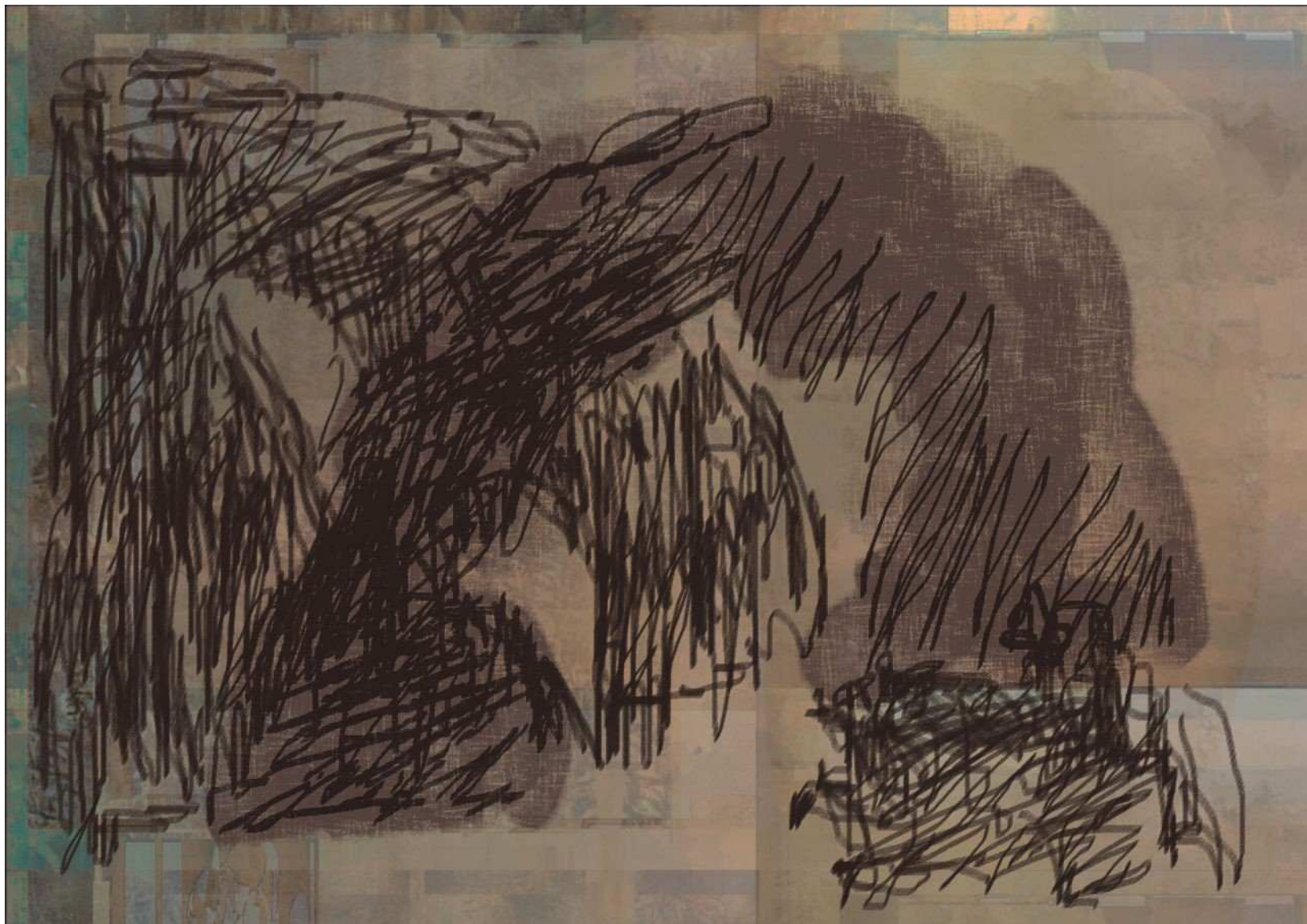


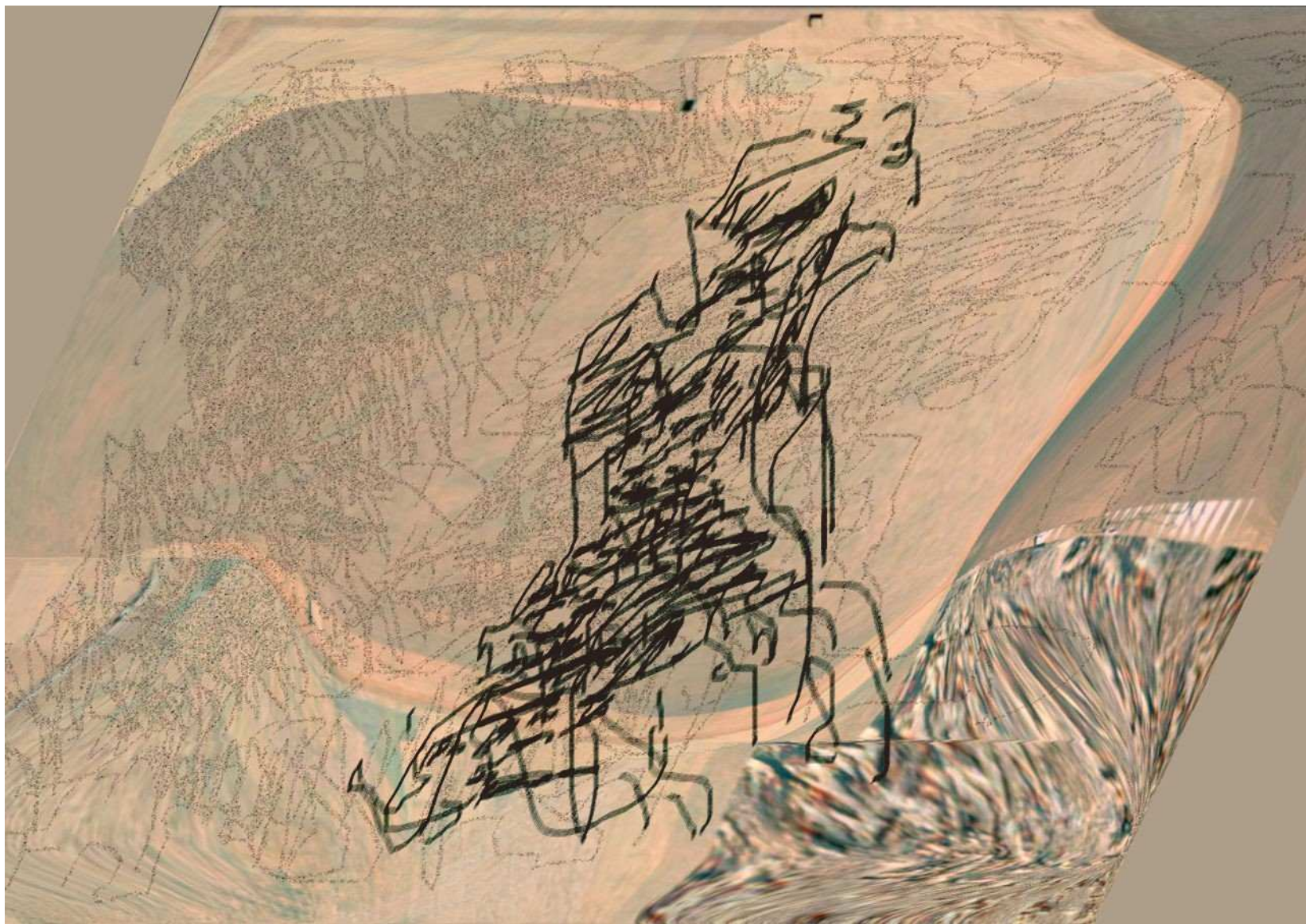




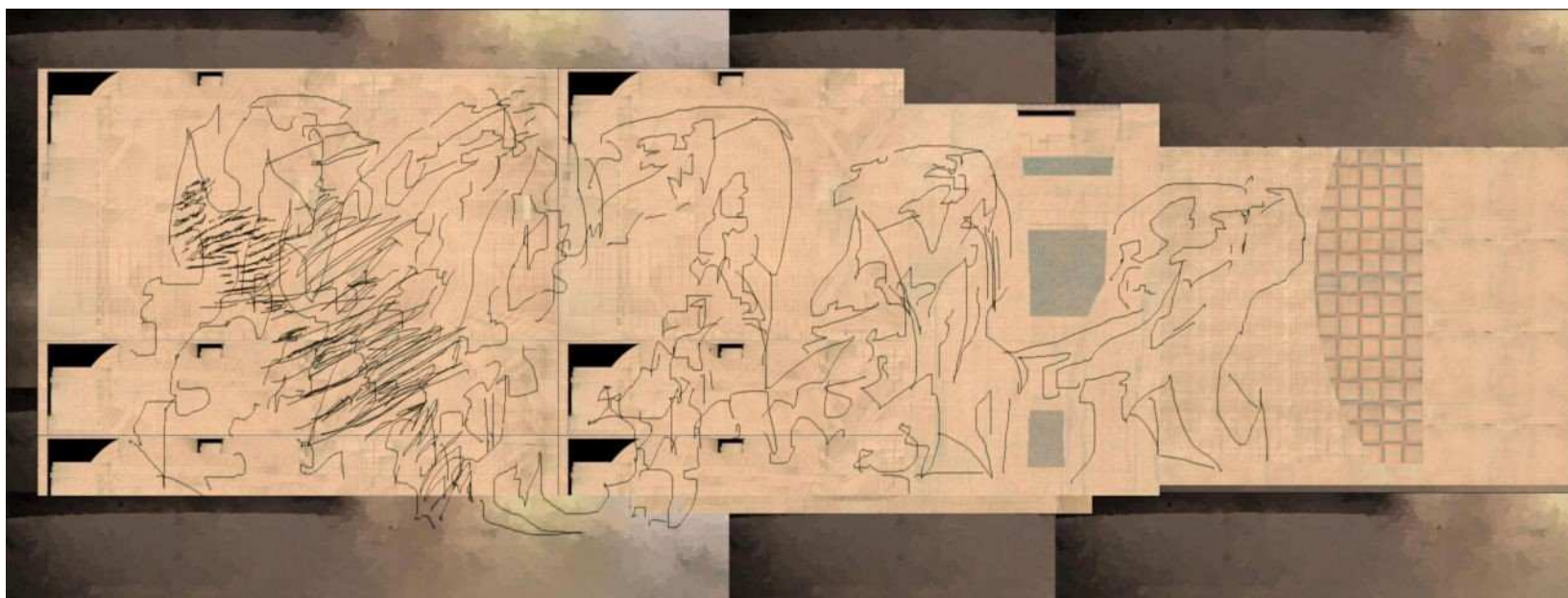


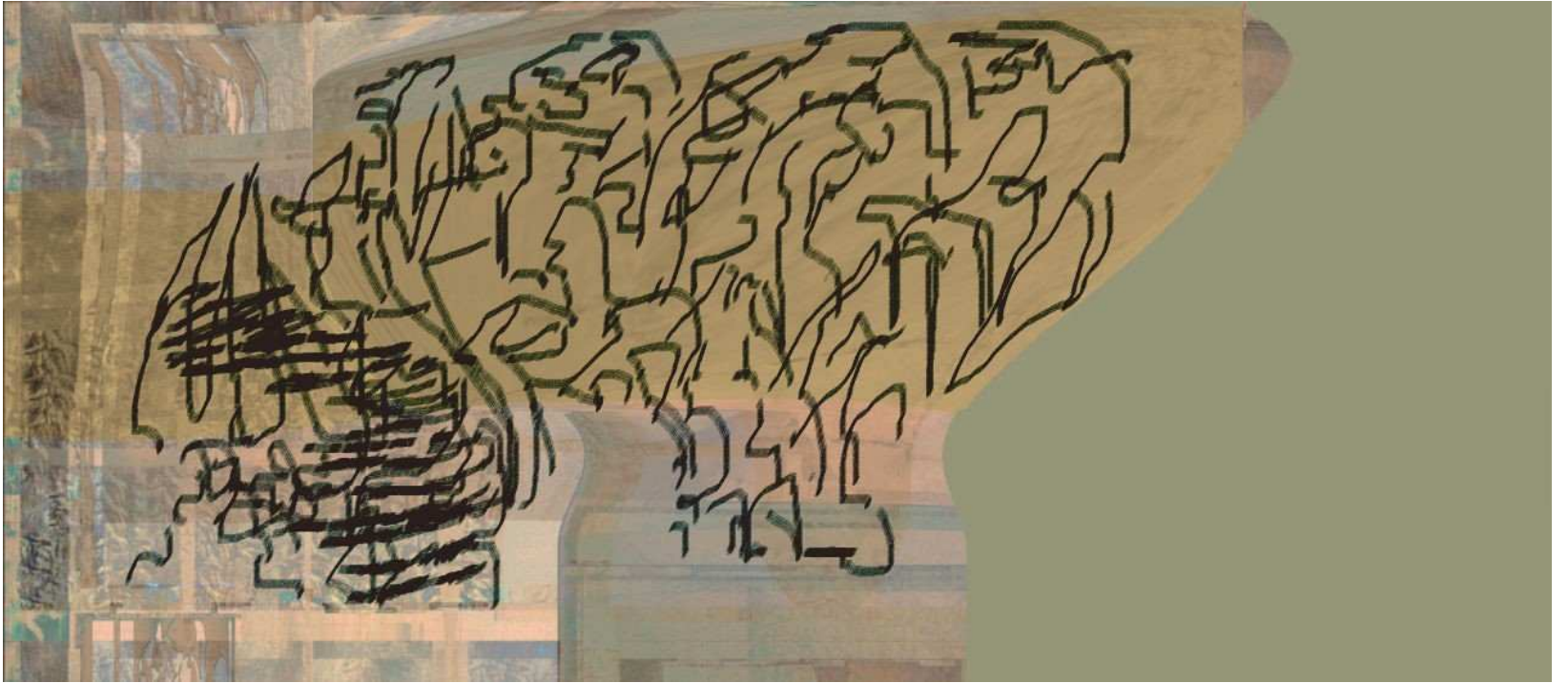












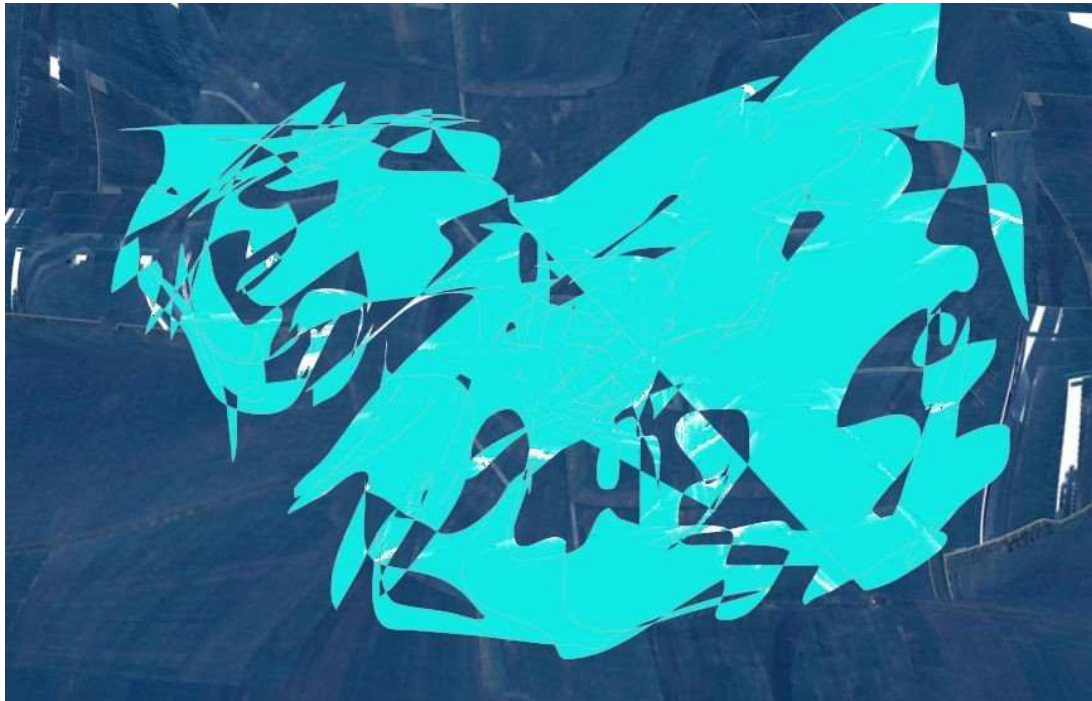






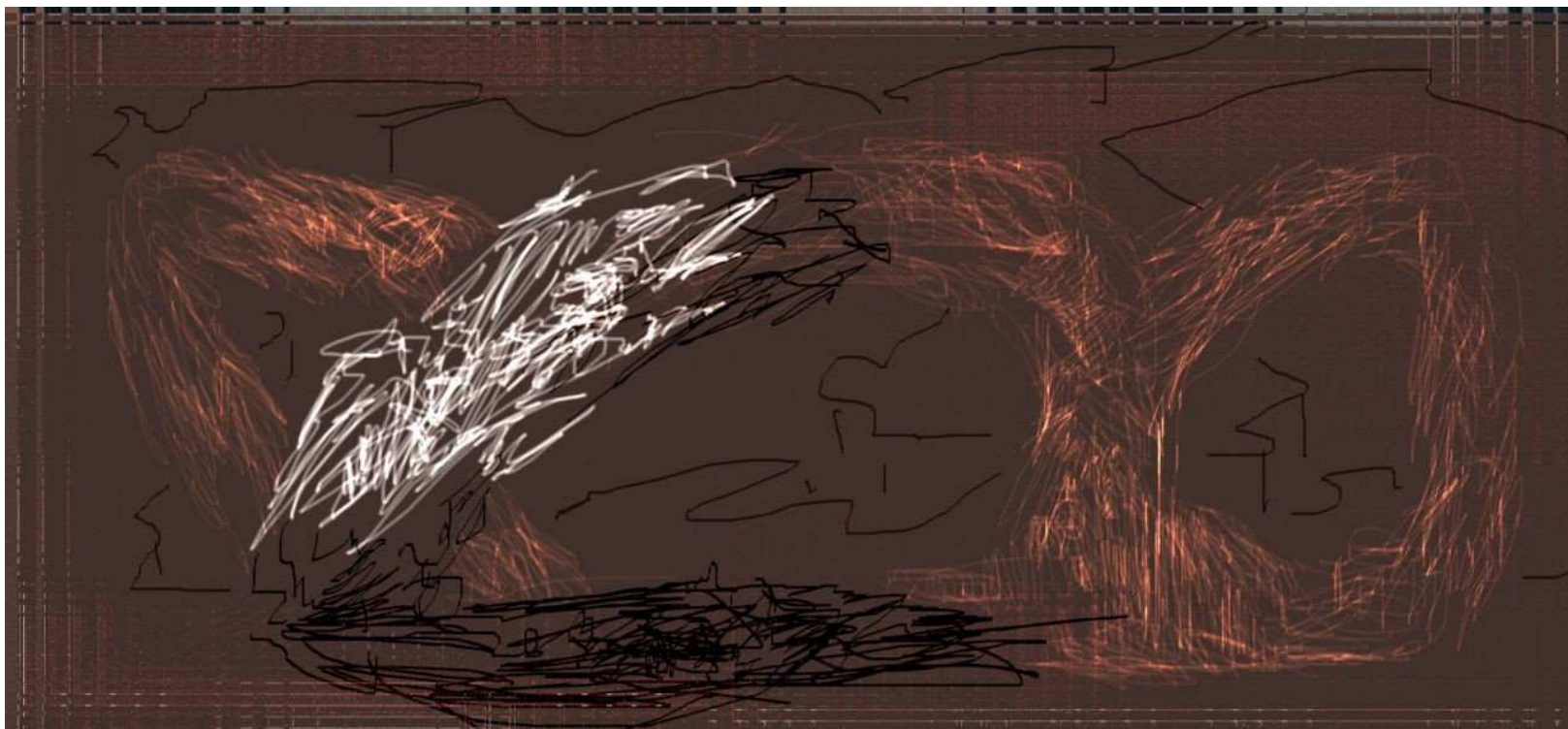




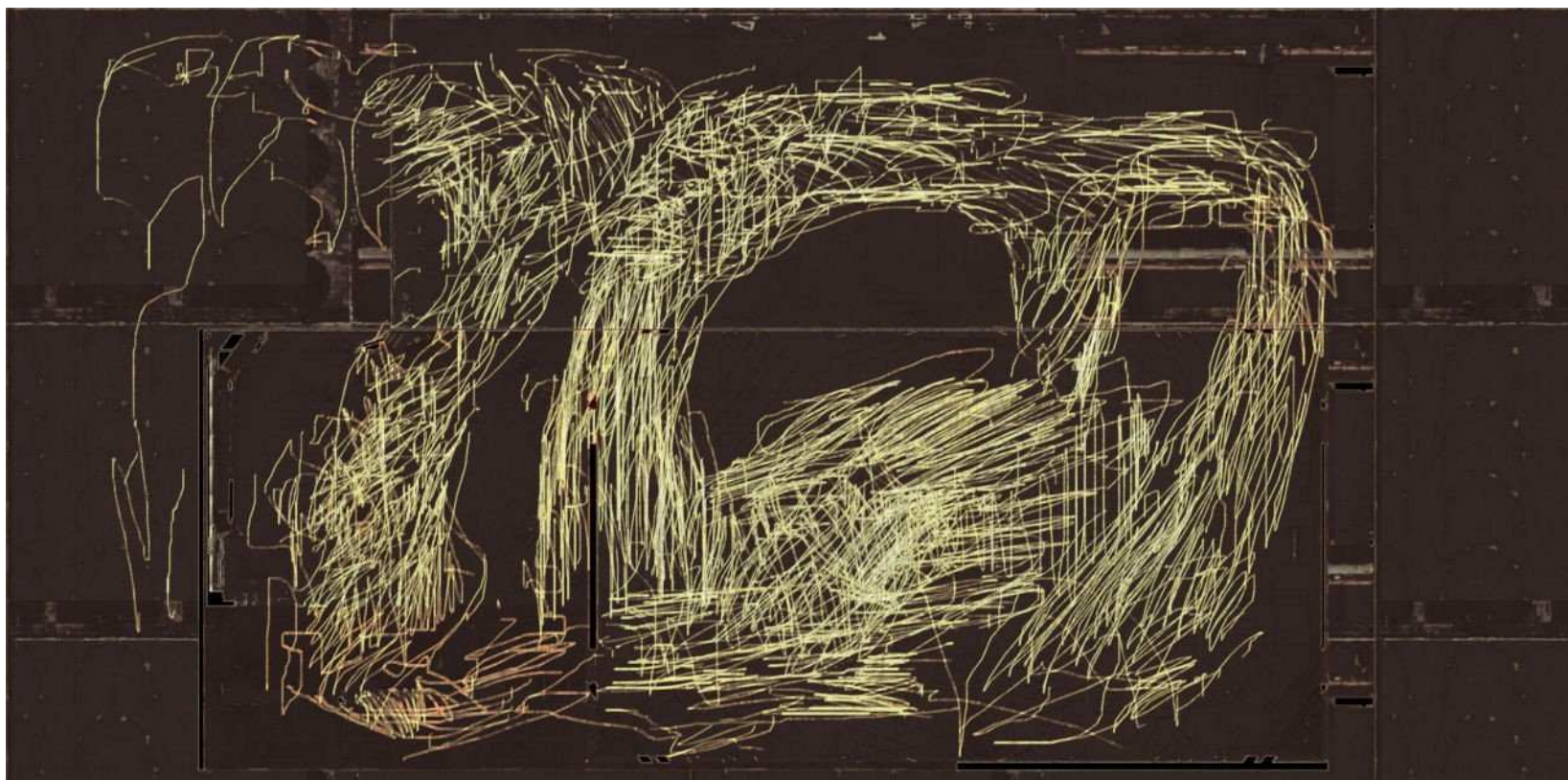




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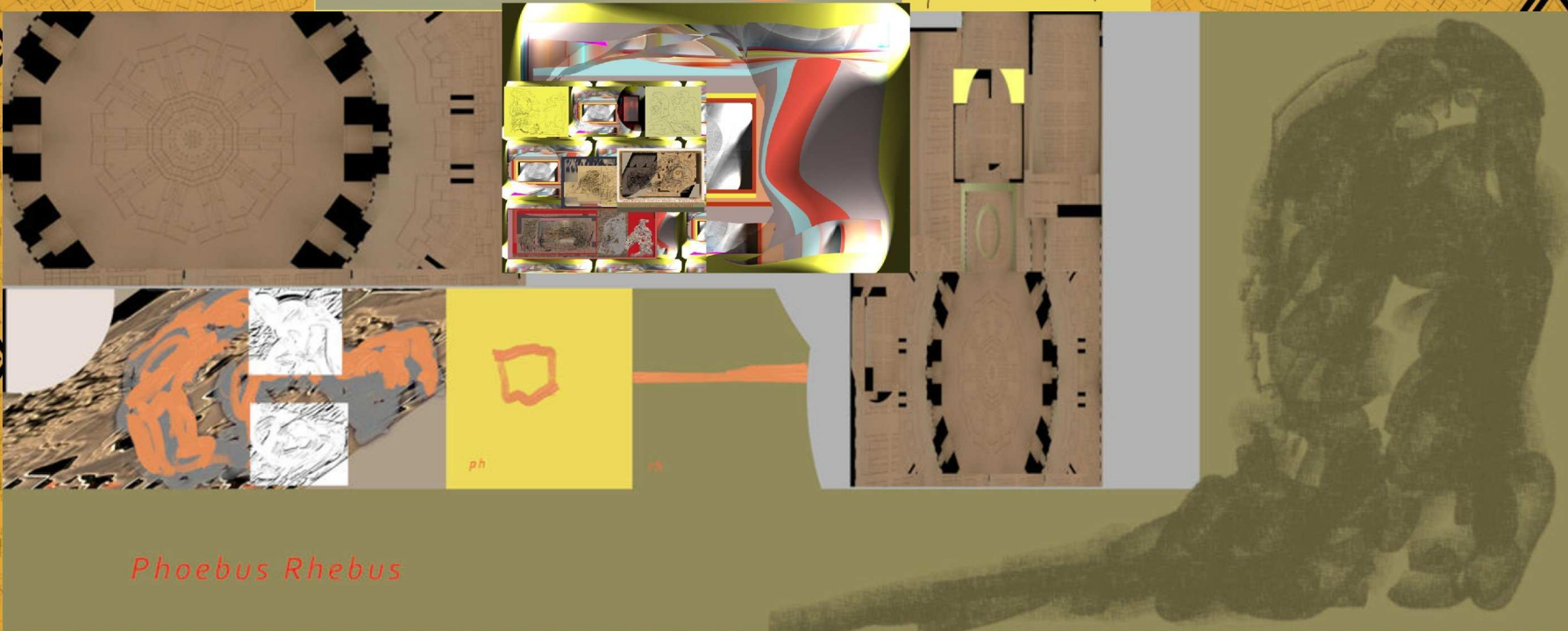


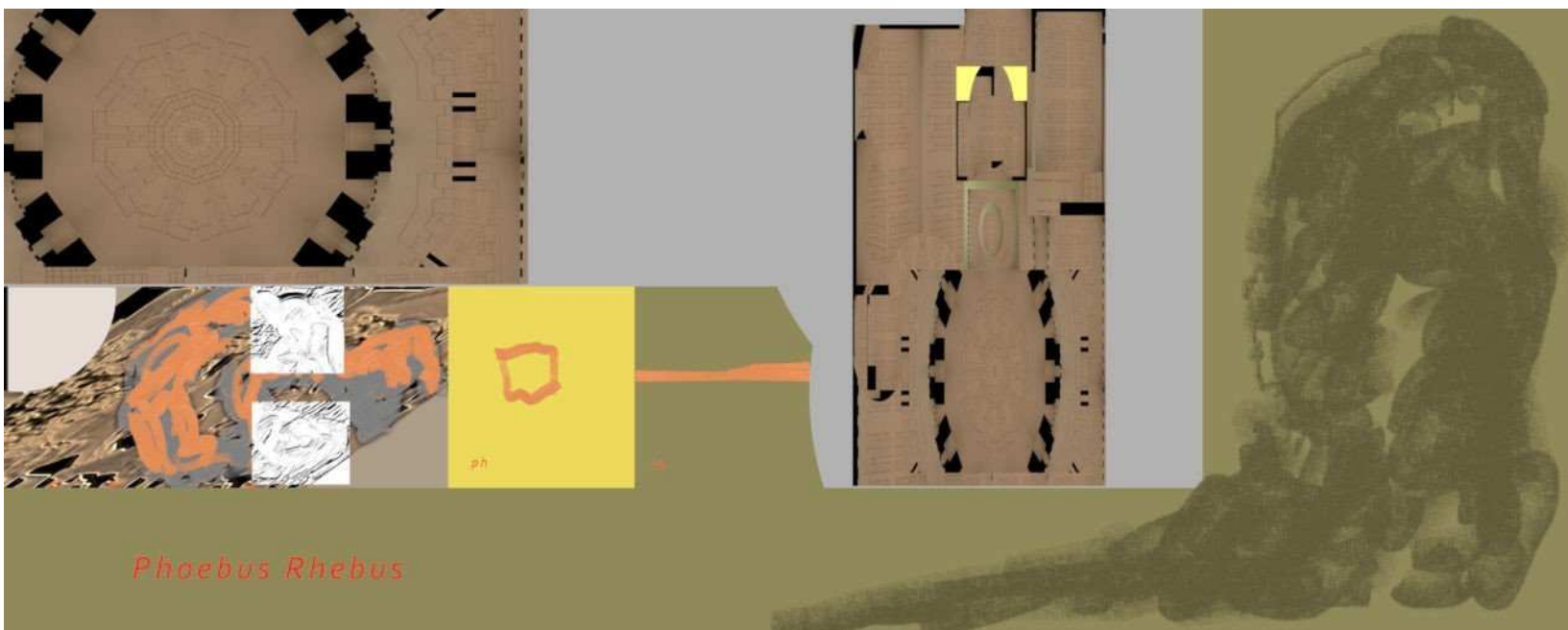




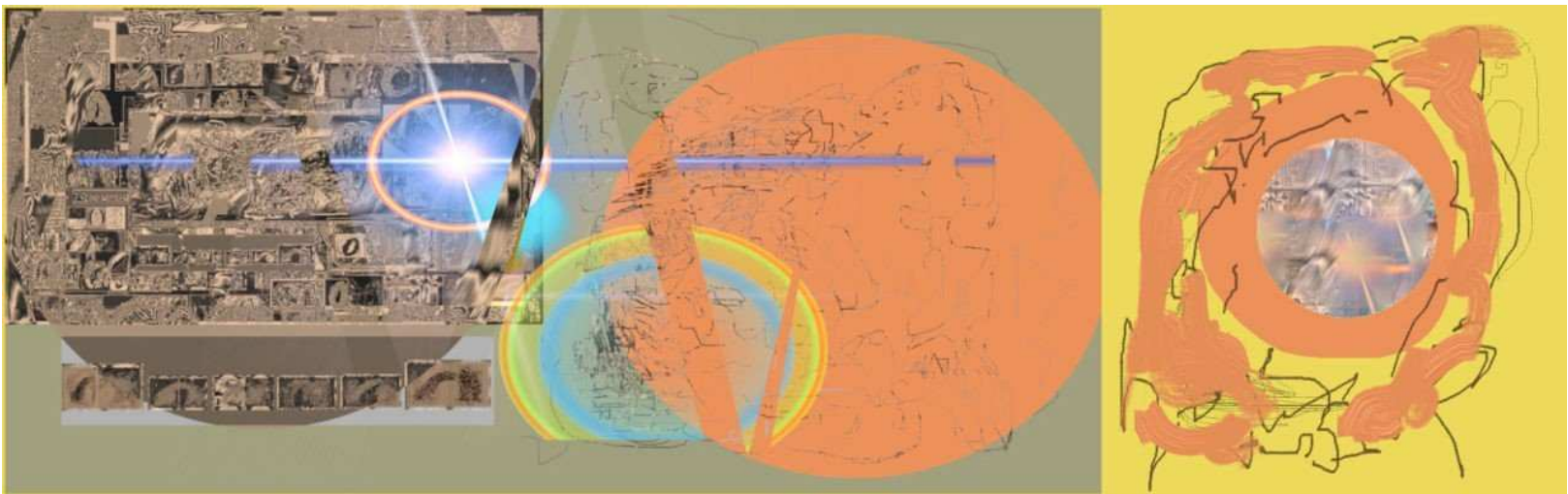


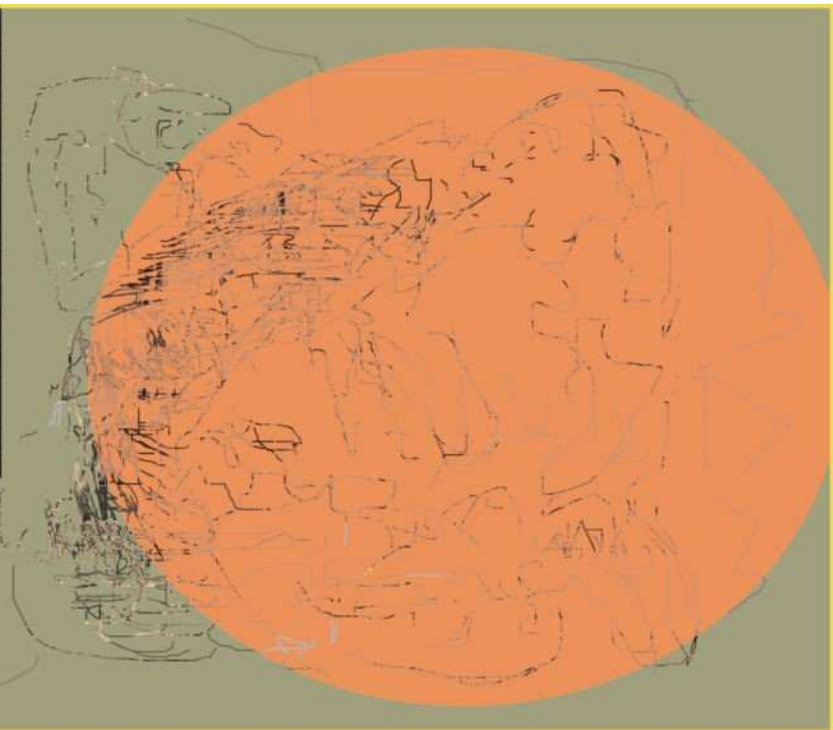
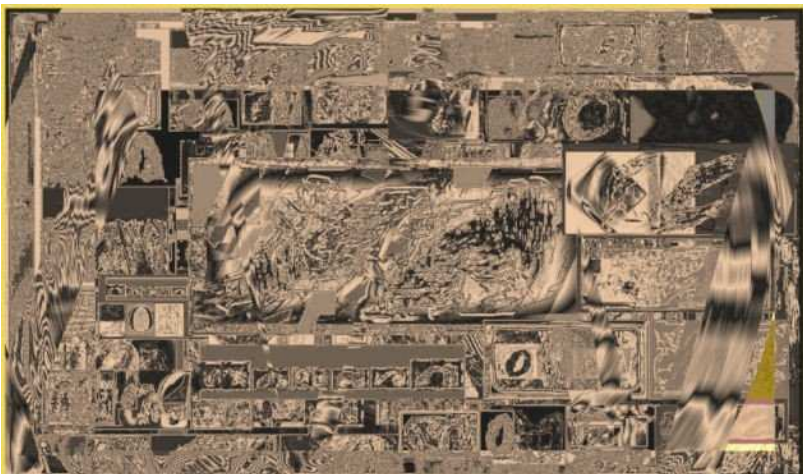
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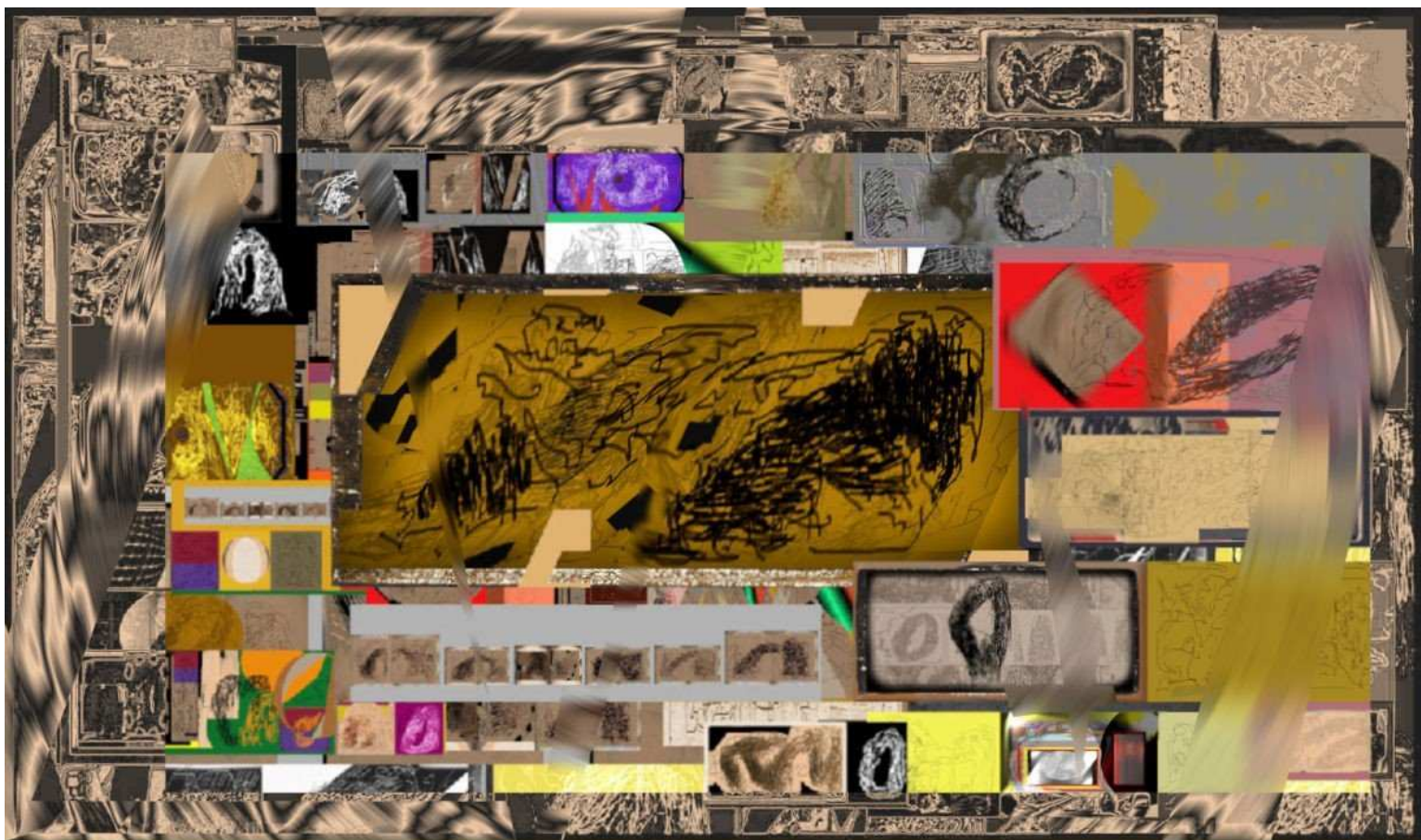


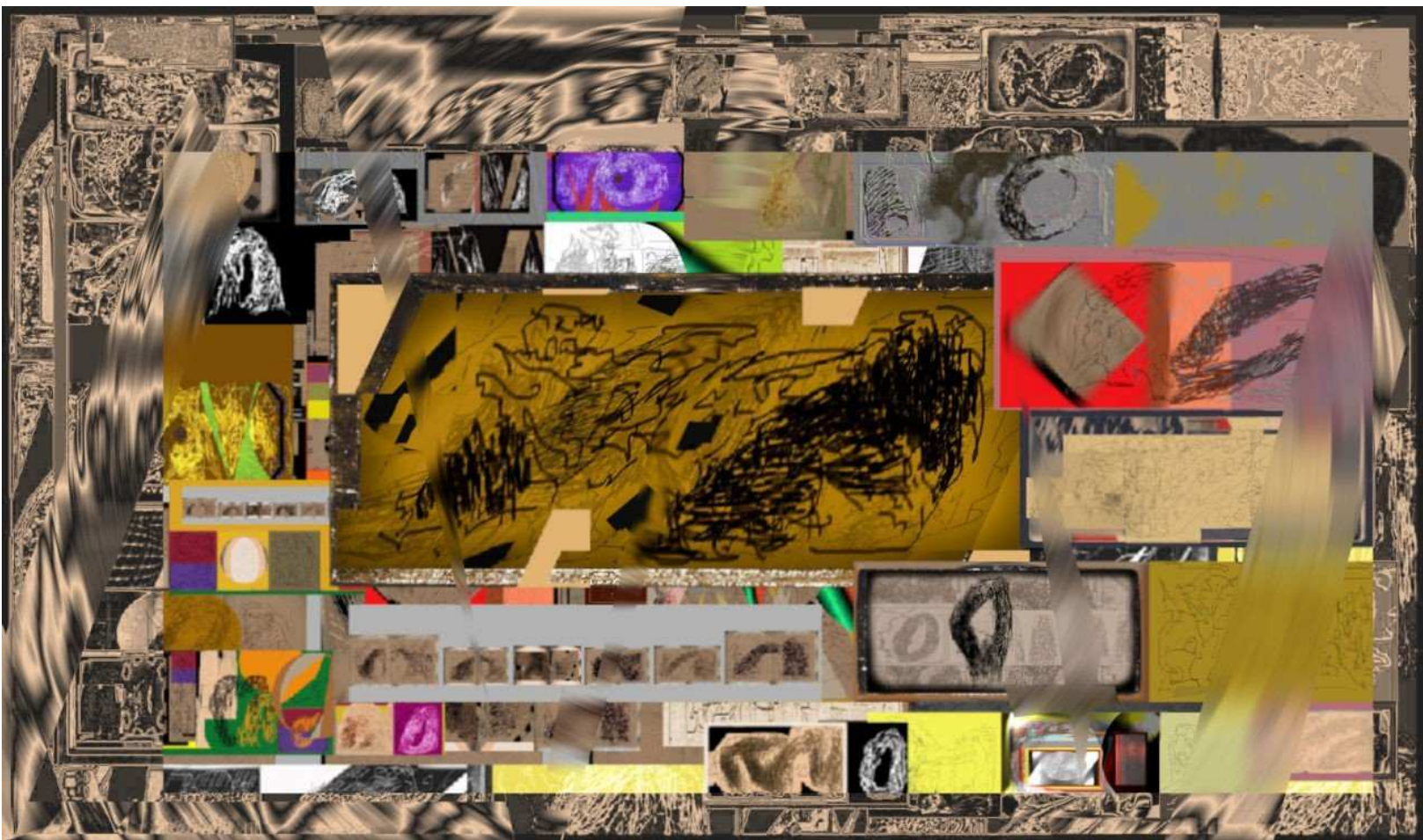


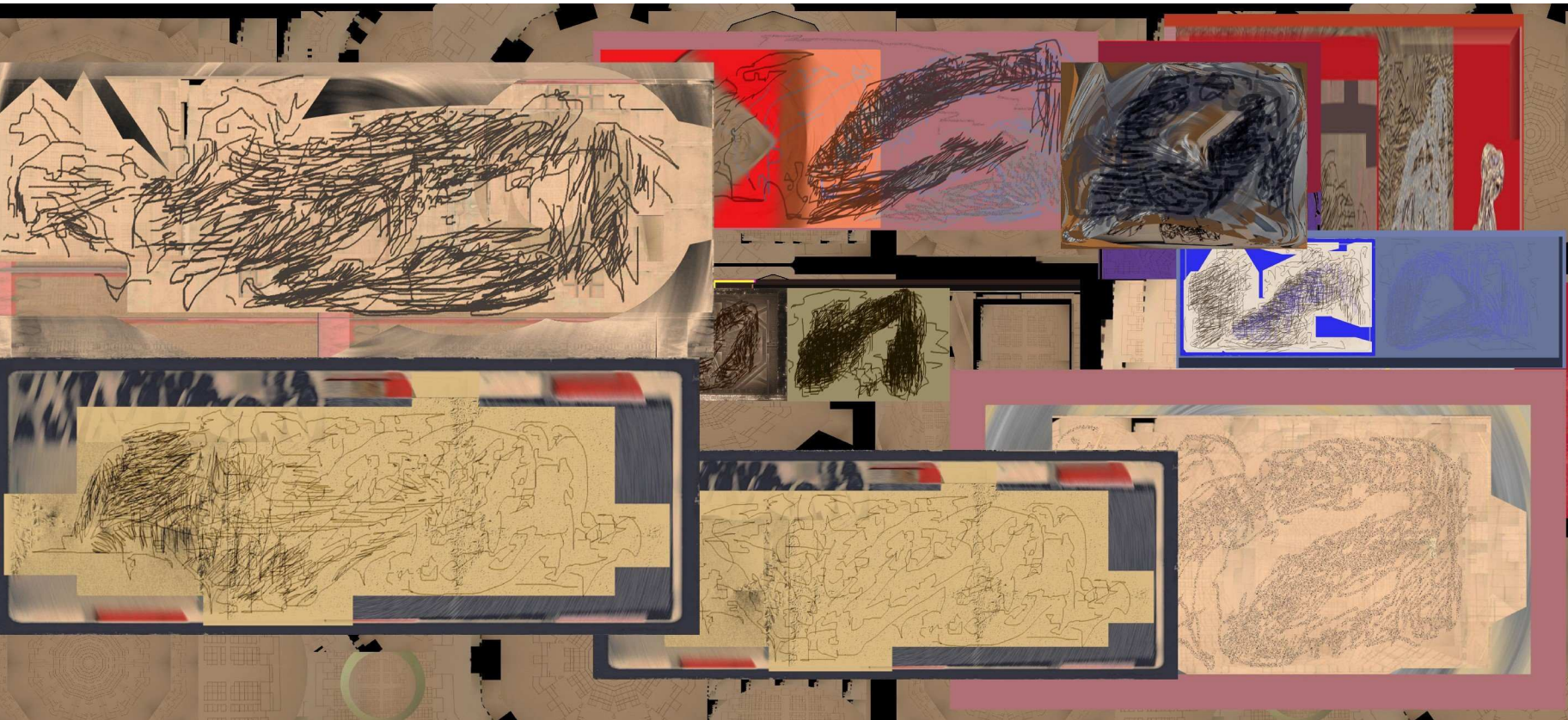
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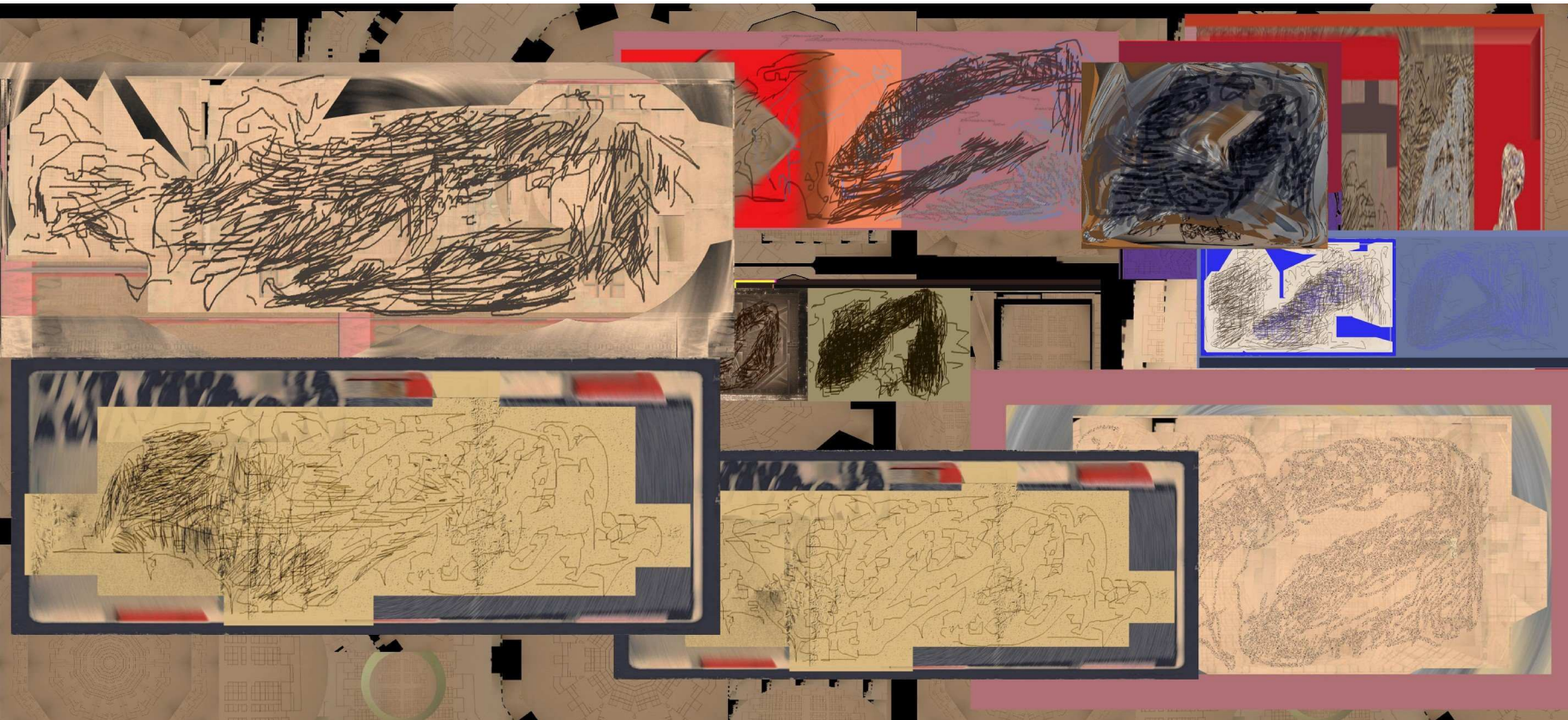


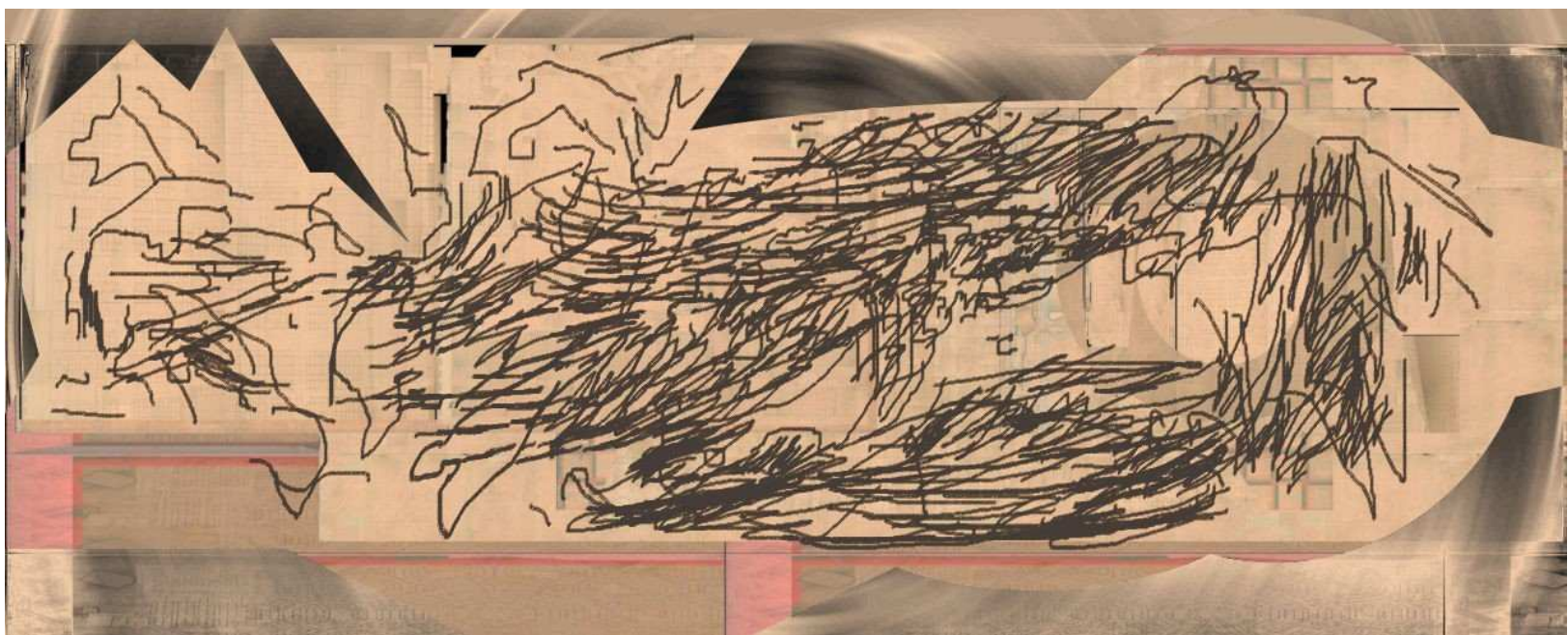


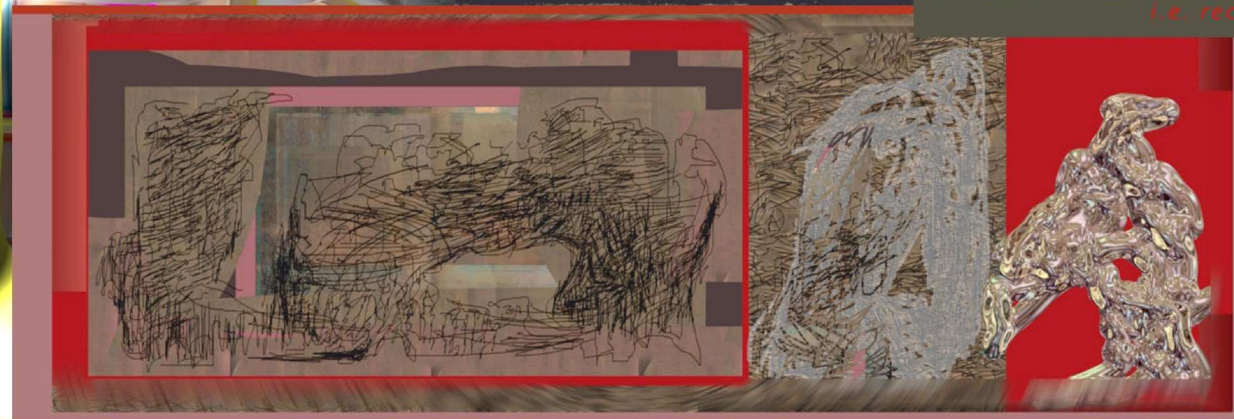
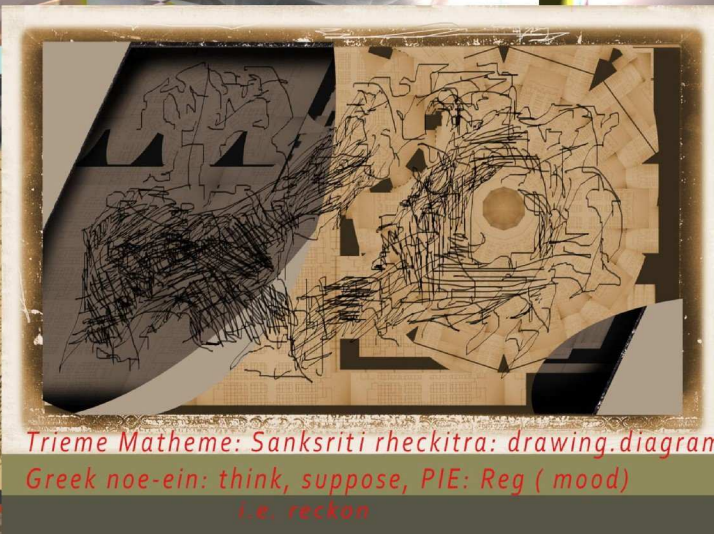
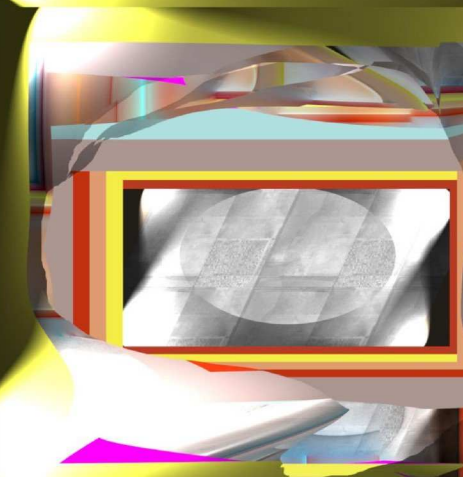
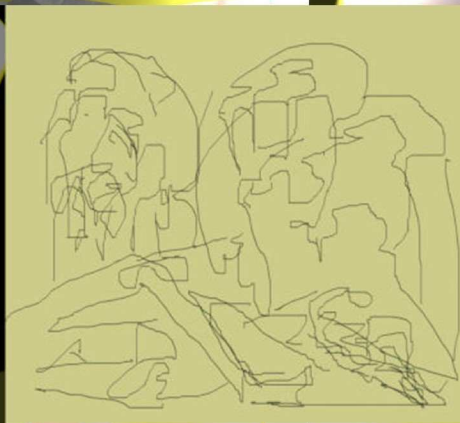
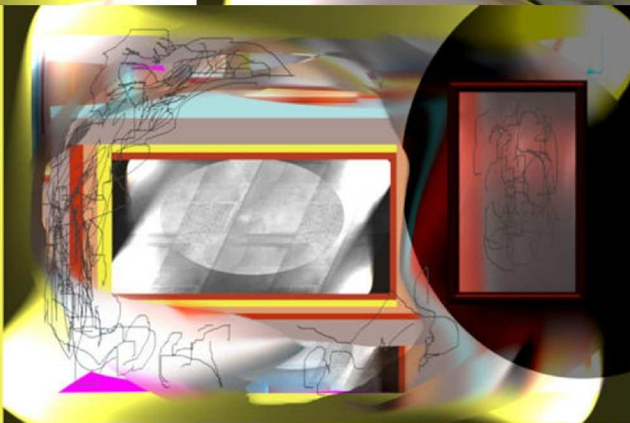


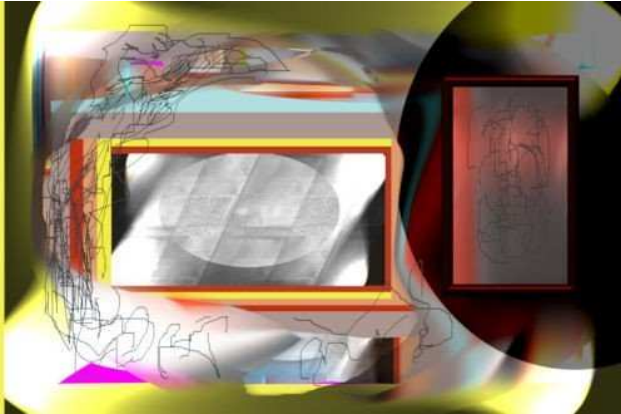




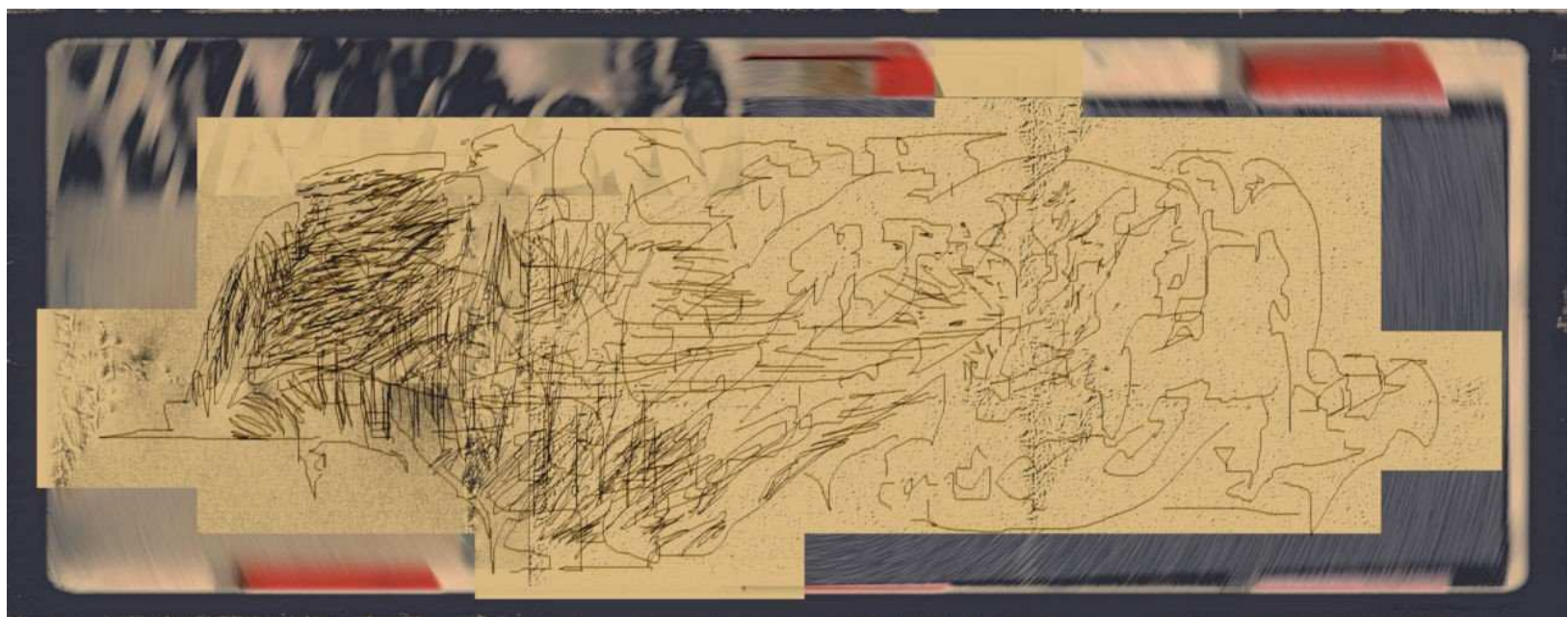


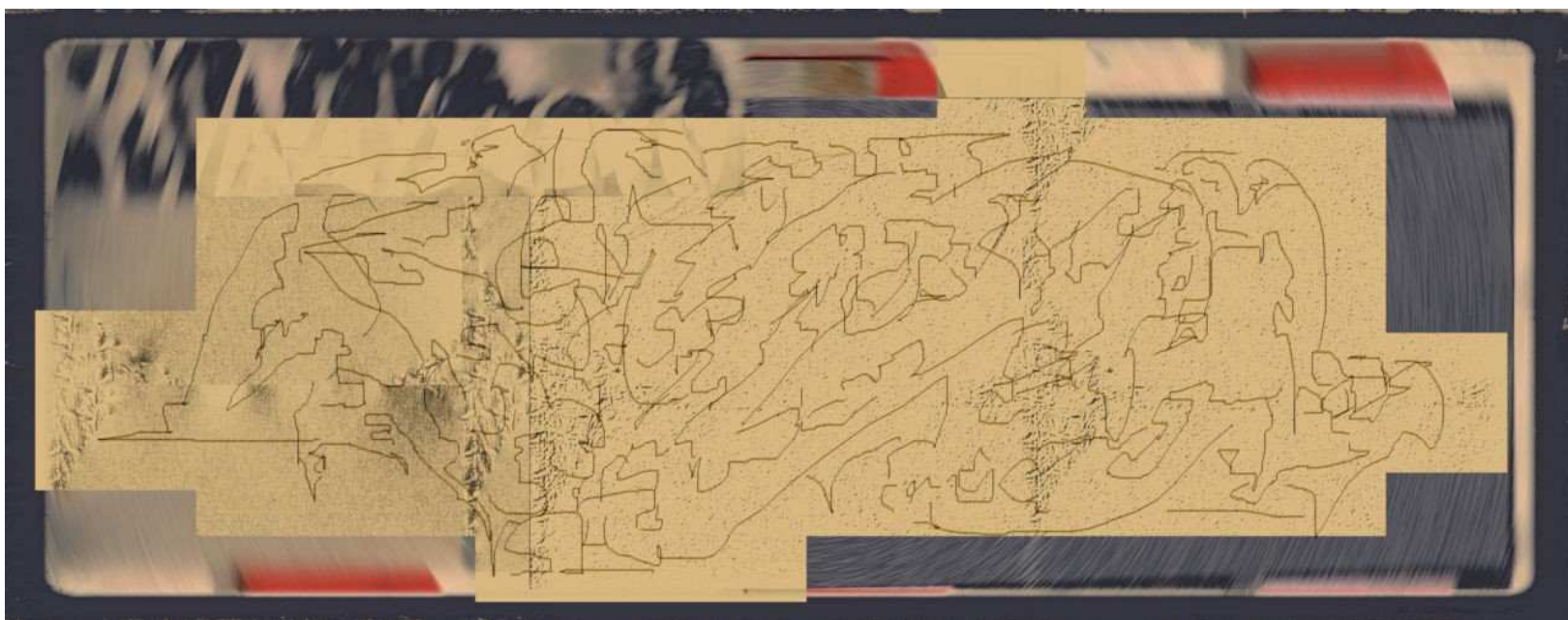






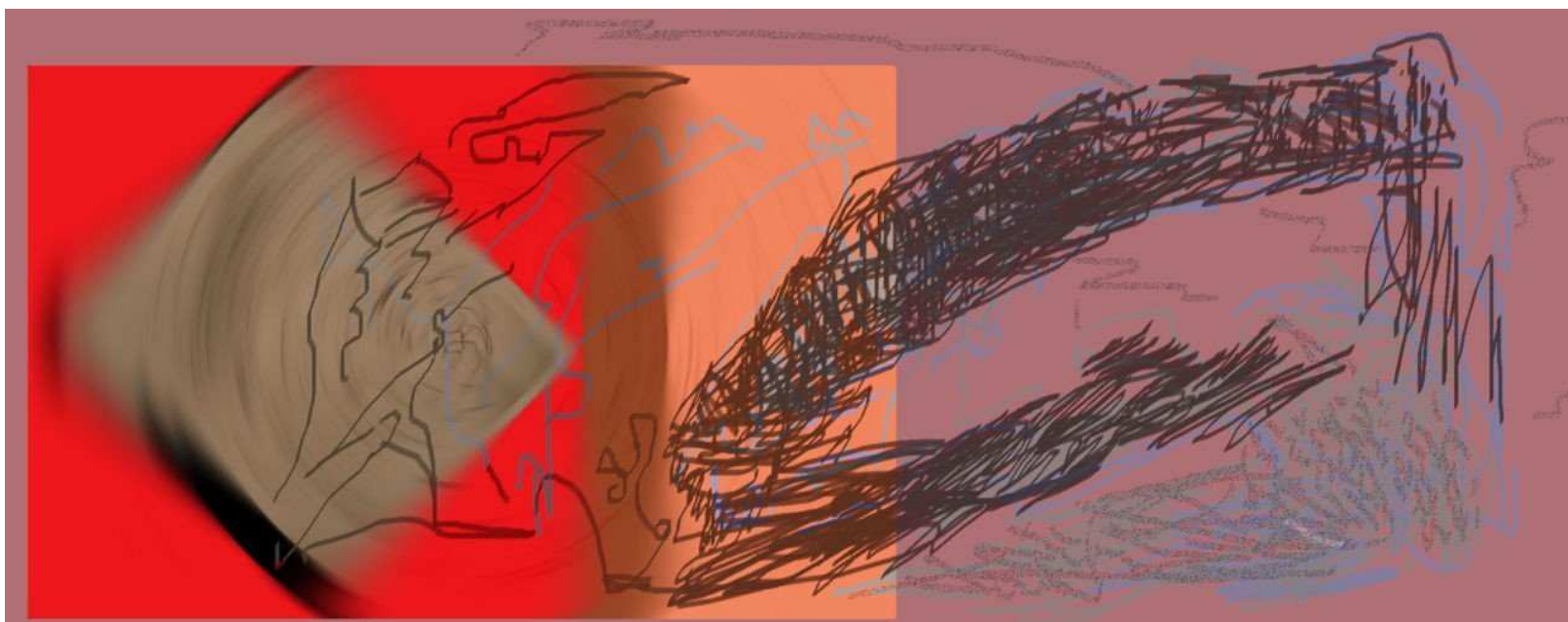




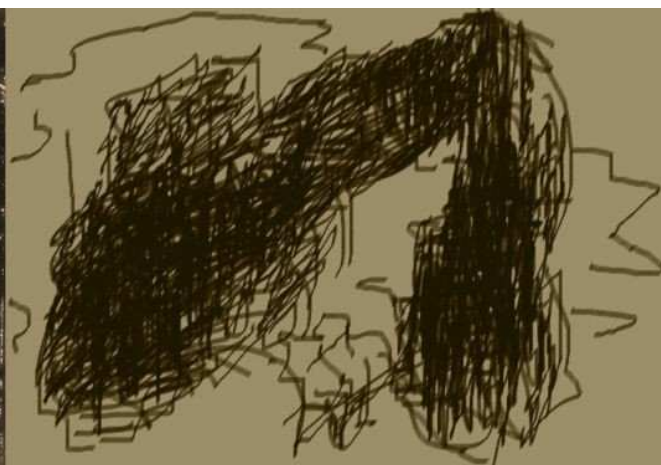


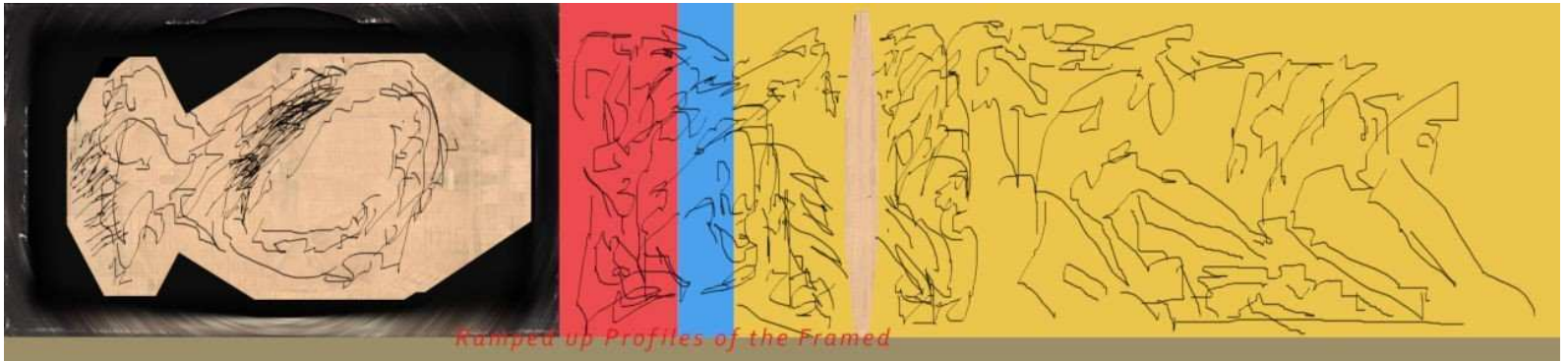












Ramped up Profiles of the Framed



Profile of the framed



